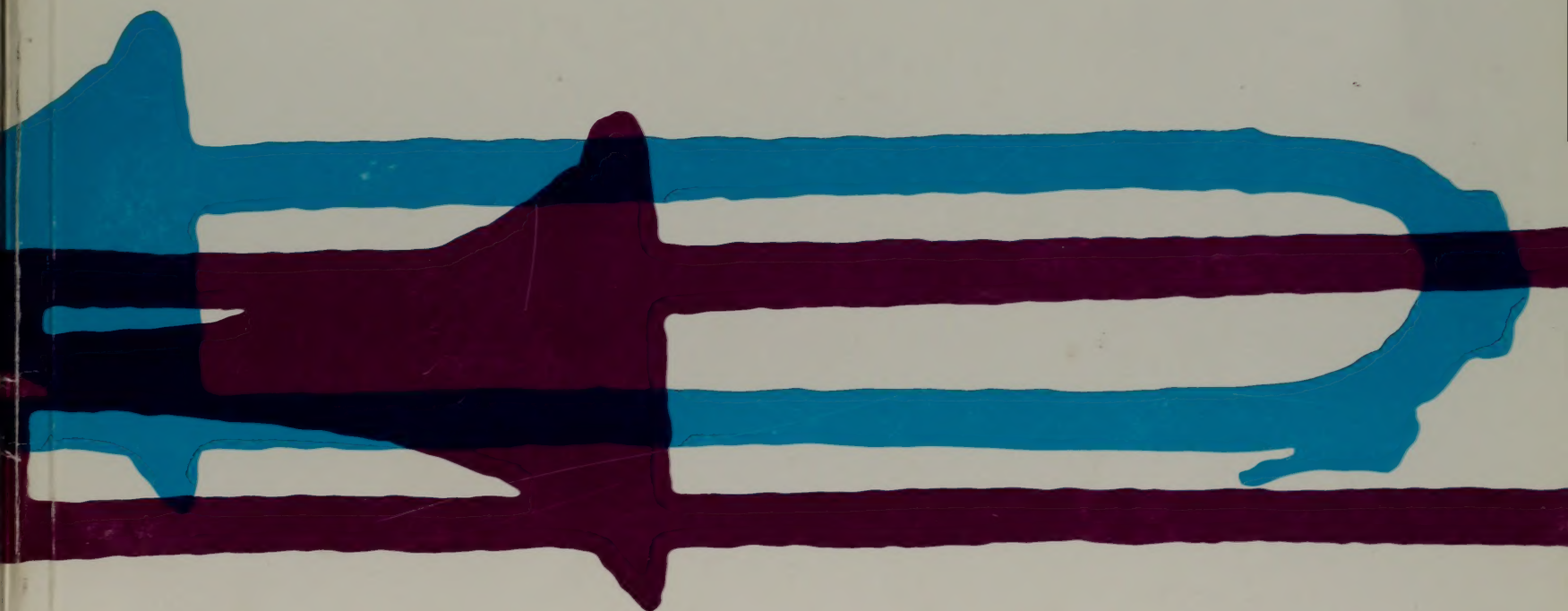


COMPLETE

Arban's

Famous Method for

Trombone



Edited by
Charles L. Randall
and Simone Mantia

CARL FISCHER®

Laura Daddow

Arban's

Famous Method for Slide and Valve

Trombone

and Baritone ♭

Edited by
Charles L. Randall
and Simone Mantia

CARL FISCHER®

62 Cooper Square, New York, NY 10003

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List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A	to, in or at; <i>a tempo</i> , in time	Mezzo-piano (mp)	Moderately soft
Accelerando (accel.)	Gradually increasing the speed	Minore	Minor Key
Accent	Emphasis on certain parts of the measure	Moderato	Moderately. <i>Allegro moderato</i> , moderately fast
Adagio	Slowly; leisurely	Molto	Much; very
Ad libitum (ad lib.)	At pleasure; not in strict time	Morendo	Dying away
A due (a 2)	To be played by both instruments	Mosso	Equivalent to rapid. <i>Piu mosso</i> , quicker
Agitato	Restless, with agitation	Moto	Motion. <i>Con moto</i> , with animation
Al or Alla	In the style of	Non	Not
Alla Marcia	In the style of a March	Notation	The art of representing musical sounds by means of written characters
Allegretto	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	Obbligata	An indispensable part
Allegro	Lively; brisk, rapid.	Opus (Op.)	A work.
Allegro assai	Very rapidly	Ossia	Or; or else. Generally indicating an easier method
Amoroso	Affectionately	Ottava (8va)	To be played an octave higher
Andante	In moderately slow time	Pause (⏏)	The sign indicating a pause or rest.
Andantino	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	Perdendosi	Dying away gradually
Anima, con }	With animation	Piacere, a	At pleasure
Animato		Pianissimo (pp)	Very softly
A piacere	At pleasure; equivalent to <i>ad libitum</i>	Piano (p)	Softly
Appassionato	Impassioned	Piu	More
Arpeggio	A broken chord	Piu Allegro	More quickly
Assai	Very; <i>Allegro assai</i> , very rapidly	Piu tosto	Quicker
A tempo	In the original tempo	Poco or un poco	A little
Attacca	Attack or begin what follows without pausing	Poco a poco	Gradually, by degrees; little by little
Barcarolle	A Venetian boatman's song	Poco piu mosso	A little faster
Bis	Twice, repeat the passage	Poco meno	A little slower
Bravura	Brilliant; bold; spirited	Poco piu	A little faster
Brillante	Showy, sparkling, brilliant	Poi	Then; afterwards
Brio, con	With much spirit	Pomposo	Pompous; grand
Cadenza	An elaborate, florid passage introduced as an embellishment	Prestissimo	As quickly as possible
Cantabile	In a singing style	Presto	Very quick; faster than <i>Allegro</i>
Canzonetta	A short song or air	Primo (1mo)	The first
Capriccio a	At pleasure, <i>ad libitum</i>	Quartet	A piece of music for four performers.
Cavatina	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	Quasi	As if; in the style of
Chord	The harmony of three or more tones of different pitch produced simultaneously	Quintet	A piece of music for five performers
Coda	A supplement at the end of a composition	Rallentando (rall.)	Gradually slower
Col or con	With	Replica	Repetition. <i>Senza replica</i> , without repeats
Crescendo (cresc.)	Swelling; increasing in loudness	Rinforzando	With special emphasis
Da or dal	From	Ritardando (rit.)	Gradually slower and slower
Da Capo (D. C.)	From the beginning	Risoluto	Resolutely; bold; energetic
Dal Segno (D. S.)	From the sign	Ritenuato	In slower time
Decrescendo (decresc.)	Decreasing in strength	Scherzando	Playfully; sportively
Diminuendo (dim.)	Gradually softer	Secondo (2do)	The second singer, instrumentalist or part
Divisi	Divided, each part to be played by a separate instrument	Segue	Follow on in similar style
Dolce (dol.)	Softly; sweetly	Semplice	Simply; unaffectedly
Dolcissimo	Very sweetly and softly	Senza	Without. <i>Senza sordino</i> without mute
Dominant	The fifth tone in the major or minor scale	Sforzando (sf)	Forcibly; with sudden emphasis
Duet or Duo	A composition for two performers	Simile or Simili	In like manner
E	And	Smorzando (smorz)	Diminishing in sound. Equivalent to <i>Morendo</i>
Elegante	Elegant, graceful	Solo	For one performer only. <i>Soli</i> ; for all
Energico	With energy, vigorously	Sordino	A mute. <i>Con sordino</i> , with the mute
Enharmonic	Alike in pitch, but different in notation	Sostenuto	Sustained; prolonged.
Espressivo	With expression	Sotto	Below; under. <i>Sotto voce</i> , in a subdued tone
Finale	The concluding movement	Spirito	Spirit. <i>con Spirito</i> with spirit
Fine	The end	Staccato	Detached; separate
Forse (f)	Loud	Stentando	Dragging or retarding the tempo
Forse - piano (fp)	Accent strongly, diminishing instantly to piano	Stretto or stretta	An increase of speed. <i>Piu stretto</i> faster
Fortissimo (ff)	Very loud	Subdominant	The fourth tone in the diatonic scale
Forzando (fs >)	Indicates that a note or chord is to be strongly accented	Syncopation	Change of accent from a strong beat to a weak one.
Forza	Force of tone	Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question
Fuoco, con	With fire; with spirit	Tempo	Movement; rate of speed.
Giocoso	Joyously; playfully	Tempo primo	Return to the original tempo.
Giusto	Exact; in strict time	Tenuto (ten.)	Held for the full value.
Grandioso	Grand; pompous; majestic	Thema or Theme	The subject or melody.
Grave	Very slow and solemn	Tonic	The key-note of any scale.
Gravioso	Gracefully	Tranquillo	Quietly.
Harmony	In general, a combination of tones, or chords, producing music	Tremolando, Tremolo	A tremulous fluctuation of tone.
Key note	The first degree of the scale, the tonic	Trio	A piece of music for three performers.
Largamente	Very broad in style	Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Larghetto	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	Troppo	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
Largo	Broad and slow; the slowest tempo-mark	Tutti	All; all the instruments.
Legato	Smoothly, the reverse of <i>staccato</i>	Un	A, one, an.
Ledger-line	A small added line above or below the staff	Una corda	On one string.
Lento	Slow, between <i>Andante</i> and <i>Largo</i>	Variations	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Lo stesso tempo	In the same time, (or tempo)	Veloci	Quick, rapid, swift.
Loco	In place. Play as written, no longer, an octave higher or lower	Vibrato	A wavering tone-effect, which should be sparingly used.
Ma	But	Vivace	With vivacity; bright; spirited.
Ma non troppo	Lively, but not too much so	Vivo	Lively; spirited.
Maestoso	Majestically; dignified	Volti Subito V. S.	Turn over quickly.
Maggiore	Major Key		
Marcato	Marked		
Meno	Less		
Meno mosso	Less quickly		
Mezzo	Half; moderately		

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INTRODUCTORY REMARKS

The present new edition of one of the best known of all instructive methods for brass instruments, aims at a modern and more dependable transposed version than has as yet been published.

Arban's Method represents one of those rare instructive works, which is fundamental and equally serviceable for other brass instruments as well as the one for which it was originally written. In this instance however, a thought must be given to the problems of such a transposed version and how same may best be solved. Of all brass instruments, the Slide Trombone stands alone, in-so-far, that similar to string instruments, it allows of perfect intonation while being played. On this instrument, tone-production depends upon use of the Slide, the slightest movement of which, either too far up or down, will affect the tone accordingly, making it either flat or sharp.

On the other hand, the Valve Trombone, similar to all other Valve instruments is not affected in this way. As a natural consequence, Arban's original exercising material was specifically designed for a Valve instrument, for which it was admirably suited. The difference however, between Valve instruments and an instrument such as the Slide Trombone has, it is strange to state, been somewhat overlooked in all former adaptations of this Method. For instance, slight reference was made to the problems of performing many of Arban's original studies for grace notes, the trill and extended slurs on a Slide Trombone. Most of these of course, are practical for Valve instruments but quite impossible on the Slide Trombone. In order to render this new adaptation practical and serviceable for the Slide Trombone, the entire material has been re-edited by two Trombone players, Simone Mantia and Charles L. Randall, of international reputation both as soloists and pedagogs, and both of whom are firm believers in the instructive principles of Arban, as applied to the Slide Trombone.

Simone Mantia, long famous as the author of one of the best known of all modern methods entitled *THE TROMBONE VIRTUOSO**, has in this present version, provided the entire exercising material with his now famous system of helpful position marks for gaining greater accuracy in intonation.

Charles L. Randall, equally well-known as a Trombone soloist and teacher, has provided all the incidental text, instructive comments and explanatory inserts, relative to the required articulations, for adaptation of the work as a whole, to the Slide Trombone.

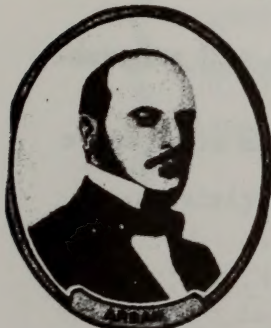
Edited as it has been by these experts and presented with utmost care as to the informative, musical and artistic needs of all Trombone students, Arban's famous method is now destined to gain an ever-increasing circle amongst brass instrument players, other than those for whom the original method was intended.

THE PUBLISHERS

* The Trombone Virtuoso, an advanced method for mastery of all necessary clefs, transpositions, new and improved positions, reliable embouchure, perfect intonation and technical dexterity in general—by Simone Mantia. Published by Carl Fischer Inc., New York City.

PERSONAL NOTES REGARDING THE AUTHOR AND EDITORS OF THIS METHOD

Joseph Jean Baptiste Laurent Arban



This illustrious artist was born in Lyons, France, February 28, 1825, and after his initial studies on the Trumpet under Dauverne, developed into the most brilliant Cornet virtuoso and pedagog of his time. His astonishing performances and triumphant concert tours throughout Europe were the means of establishing the Valve Cornet as one of the most popular of all musical instruments, and raising it to a superior

degree of significance never before attained. Arban's artistic ideals, his sound musicianship, and invaluable instructive principles were perpetuated in his splendid "Method for the Cornet", which has maintained the very highest position among similar instructive works.

Its practical superiority, as well as artistic plan, has never been surpassed and as proven by the present new transposed edition, its fundamental pedagogic principles are as adaptable and serviceable for other brass instruments as the one for which it was originally conceived.

Arban died in Paris on April 9th 1889.

CHARLES L. RANDALL

This gifted soloist and experienced teacher is a native of the middle West, and reared as he was in a musical family, made his way to Chicago in early life to become the pupil of Mr. Fred Weldon, whose reputation as a teacher of Brass instruments is well-known to all American and European bandmen. After a most advantageous start in Chicago, came association with the great travelling bands, and then a desire for a more thorough routine and more sedate style of playing. All this was finally accomplished in New York City in operatic and symphonic circles, where Mr. Randall was forced to decline many steady contracts in order to keep his liberty of thought and action for more lucrative engagements than steady symphonic obligations which called for practically all of the player's time.



At present and while still in middle age, Mr. Randall, with a most enviable reputation covering every phase of his profession, has become interested in the educational field, and his time is largely taken up by ambitious pupils and editorial work such as the present.

SIMONE MANTIA



Amongst the present day generation of brass instrument players, Simone Mantia may justly lay claim to international reputation. In point of outstanding technical ability, he ranks with the foremost soloists and coupled therewith his rare musicianship and artistic taste have placed him in the front ranks of the musical profession. His career and ultimate success were brought about not only through in-born talent but through

the incessant perseverance and unending patience of the true artist. From the time of his boyhood days and when only twelve years old, Simone Mantia was playing an old-style Valve Trombone in various small orchestras and earning a scanty livelihood with whatever outside work he could find. At the age of seventeen he was engaged to play this instrument in the Grand Opera House in Brooklyn, and later when the necessity arose in this orchestra to replace the Valve with the Slide Trombone, he was given one week's time to learn this instrument or relinquish his position. At the time, he was the main support of his parents and numerous smaller brothers and sisters, and to pay the tuition fee of a competent teacher was quite impossible for him at the time. However, with youth, enthusiasm and courage as his allies, he decided to master the intricacies of Slide Trombone, unaided and alone. To this end, he purchased a second-hand instrument and after five days of intensive application, and spurred on by dire necessity, he was

not only able to play the Slide Trombone satisfactorily, but to keep his coveted position as well.

Later on, Mr. Mantia joined the ranks of John Philip Sousa, as first Euphonium soloist of his band and travelling across the entire continent with this organization. Following this, he was engaged to play with Victor Herbert's well known orchestra during the summer seasons in New York City, and at the same time joined the Philharmonic orchestra for their winter seasons under the direction of Safonoff. Within a short time, he was offered the position of first Trombone soloist with the Metropolitan Opera House in New York City and later with the Chicago Opera for a period of four years; during his experiences with these two companies, he has played under the baton of Toscanini, Mahler, Hertz, Campanini, Papi, Polacco, Bodansky, Panizza, Serafin and many others. He is still connected with the Metropolitan Opera House as first Trombone soloist, and orchestra manager of that operatic organization. For five years, Mr. Mantia conducted his own Little Symphony Orchestra during the summer months at Asbury Park, N. J.; he has also been Euphonium soloist and associate conductor with the Arthur Pryor Band.

In addition to his varied professional activity, Mr. Mantia has devoted much of his time to teaching and the writing of numerous important solo and instructive works. Prominent among the latter is his well-known modern method **THE TROMBONE VIRTUOSO**, the most important feature of which, the Mantia system for gaining perfect intonation on a Slide Trombone, has now been incorporated by him in this admirable revision of the famous Arban Method.

Rudiments of Music

Music is the art of combining sounds in a manner agreeable to the ear.

It is divided into two parts,- Melody and Harmony.

Melody is a combination of sounds which, by their elevation, duration and succession serve to form a tune.

Harmony is another combination of sounds which, by their spontaneous union, serve to form chords.

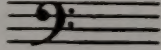
The Signs used to represent sound are called notes.

The five lines upon which notes are written are called the Staff.

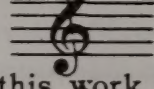
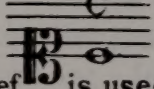
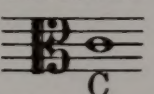
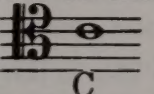
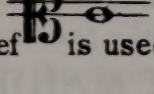
The Staff consists of five lines and four spaces.

Extra lines are used above and below the staff. They are called ledger lines.

Seven letters of the alphabet are used to designate the notes; they are, C-D-E-F-G-A-B.

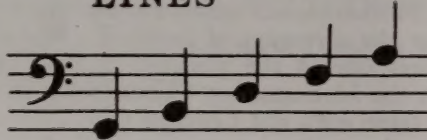
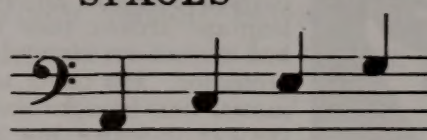
At the beginning of each line of music you will find the clef sign. 

The Clef is used to determine the position and pitch of the scale. This clef is called the F or Bass Clef. It shows where F is, thereby giving space to the other notes. The sign crosses the fourth line, F.

There are other clefs such as the Treble  the Soprano  Alto  and Tenor  but in this work only the bass clef  is used.

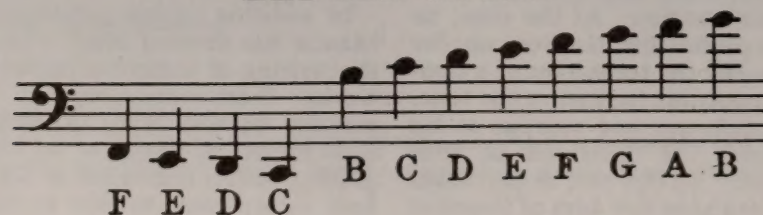
There are seven natural tones in Music, to which is added an eighth tone, which, however, is only a repetition of the first tone an octave higher.

When the notes are written in the Bass Clef, the names of the lines and spaces are as follows:-

LINES		SPACES	
5 th Line		4 th Space	
4 th Line		3 rd Space	
3 rd Line		2 nd Space	
2 nd Line		1 st Space	
1 st Line			
	G B D F A		A C E G

The notes that can be written on the staff are not enough to enable us to indicate all the tones that are within the range and compass of the Trombone. For this reason, it becomes necessary to go beyond the staff, and use what are termed "Ledger Lines and Spaces."








LEDGER NOTES



The distance between two notes is called "interval".








NOTES.

There are seven characters which determine the value of notes.

-  whole note—4 beats or counts.
-  half note—2 beats or counts.
-  quarter note—1 beat or count.
-  eighth note— $\frac{1}{2}$ beat.
-  sixteenth note—
-  thirty-second note—
-  sixty-fourth note—

RESTS.

There are seven characters that denote the value of rests

-  whole rest—4 beats or counts.
-  half rest—2 beats or counts.
-  quarter rest—1 beat or count.
-  eighth rest— $\frac{1}{2}$ beat or count.
-  sixteenth rest—
-  thirty-second rest—
-  sixty-fourth rest—

A Rest is a character used to indicate silence, or a temporary suspension of sounds.

SHARPS, FLATS, NATURALS ETC.

The Sharp (#) raises the note half a tone.

The Flat (b) lowers the note half a tone.

The Natural (♮) restores the note which has been changed by the # or b to its former position.

The Double Sharp (x) raises a note a half tone higher than the simple (#) would raise it. In other words, it raises the note a whole tone.

The Double Flat (bb) lowers a note a half tone lower than the simple b would lower it,—in other words, a whole tone.

Always after the Clef, we must look for the Signature, or key, in which we are to play.

The word Signature signifies a certain number of sharps or flats placed immediately after the clef.

Either sharps or flats found after the Clef as Signature, influence the notes placed on the same degree, or at the upper or lower octave, during the whole of a piece of music, unless a natural comes accidentally to suspend their effect.

If a sharp or flat is written in any bar without being designated at the beginning (in the Signature), such sharp or flat is called an "Accidental", and holds good only for the bar in which it is written. If this sign is to be contradicted, in said bar, a "natural" must be placed before the note in question.

MEASURES AND BARS.

Musical Composition is divided into equal portions,—called Measures or Bars, by short lines drawn across the staff which are also called Bars.

A double Bar is placed at the end of each strain of music.

Measures are divided into equal parts called "beats".

All music does not begin with a perfect or full bar. The first bar may be imperfect and contain what is known as "start notes". There may be one or more of such start notes. However, the first and last bars of a strain, or of a complete piece, must together form a full bar.

TIME MARKS.

Immediately after the signature comes the Time Mark.

There are various kinds of time marks, but those most frequently used are, $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{2}{4}$ and $\frac{6}{8}$.

There are many other time marks, such as, $\frac{2}{2}$ - $\frac{3}{2}$ - $\frac{6}{4}$ - $\frac{5}{4}$ - $\frac{3}{8}$ - $\frac{9}{8}$ - $\frac{12}{8}$, etc., etc., but in this book, only the simpler forms will be used.

The upper figure (numerator) indicates the number of notes of a given kind in the measure.




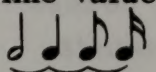
The lower figure (denominator) shows the kind of notes, taken as the unit of measure.

Time refers to the number of beats to the measure.



Tempo indicates the rapidity of the beats.

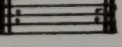
The two are often confounded.

SIGNS MOST FREQUENTLY USED.


• A Dot placed after a note or rest prolongs its value by half.  would be the same as  A second or third dot prolongs the time value of the dot immediately preceding it by half.  would be the same as 


— *Tenuto*. This line when placed over or under a note signifies that the tone should be well sustained, for its full value.


 or  *Hold* or *Pause*, placed over or under a note or rest indicates an indefinite prolongation of its time value, at the performer's discretion.

 *Repeat*. This sign signifies that the division between the dotted double bars is to be repeated.


ʔ *Breathing mark*. A sign which indicates where breath may be taken.

 *Slur* or *Tie*. This sign indicates that when two or more notes are joined by it, they are to be played in a smooth and connected manner. (*Legato*.) If the notes so joined are on the same degree of the staff they are held over as one note.



 *Crescendo*, increasing in loudness, by degrees.

 *Decrescendo*, growing softer by degrees.

^ *Sforzato*, marked or sudden emphasis.

 *Trill*, the rapid alternation of a principal note with a higher auxiliary, (major or minor second above).

∞ *Turn* or *Grupetto*, a melodic grace consisting in what may be termed the typical form (the direct turn), of four notes, a principal note (twice struck) with its higher and lower auxiliary (the major and minor second above and below, each struck once.)

M.M.  = 60 *Metronome mark*, a mark often set at the beginning of a composition for exactly indicating its tempo. The  = 60 means, that the time value of one quarter note is equal to one pendulum-beat with the slider set at 60. With the slider set at 60, the pendulum makes one beat per second. M.M. actually stands for "Maelzel's Metronome," named after its inventor, Maelzel, of Vienna. The Metronome is much used by beginners and students, for learning to play strictly in time and in timing their practice.

f — *Forte*, means loud, strong.

ff — *Fortissimo*, means very loud.

mf — *Mezzo-forte*, half loud.

p — *Piano*, soft.

pp — *Pianissimo*, very soft.

D.C. — *Da Capo*; from the beginning.

D.S. — *Dal Segno*, repeat from the sign.

For other signs, etc. see Coon's Standard Pocket Dictionary of Musical Terms.

INSTRUCTIVE COMMENTS

Compiled from the Original Arban Method

Adapted, Re-written and Added to for Students of Slide Trombone

by CHARLES L. RANDALL

Holding the Trombone and Need of Relaxation—Position of the Mouthpiece—Danger of Changing Position of the Mouthpiece—Production of Ascending and Descending Passages—Action and Position of the Lips—Striking or Commencing the Tone—Method for and Regulation of the Breathing—The Mantia System for Perfect Intonation.

Holding the Trombone and Need of Relaxation

The entire weight of the Trombone should be sustained by the left hand. The Slide should be freely thrown between the thumb and fingers of the right hand, using the elbow and wrist like hinges to lengthen the reach and not forgetting that the player must learn to throw the Slide to the finger-tips for the seventh position. Modern players use no tension in the right hand as relaxation will enable a freer system of shifting when using both elbow and wrist.

Position of the Mouthpiece on the Lips

According to Arban's personal method of playing, correct position of the instrument and particularly of the mouthpiece, is of utmost importance. In his own words, he advised that the mouthpiece should be placed in the middle of the lips, two-thirds on the lower and one-third on the upper lip. As he always stated, this is the position he himself had adopted and which he believed to be the best.

Danger of Changing the Position of the Mouthpiece

In his further instructions, he dwelt upon the fact that some teachers in his time, just as they still do, make a point of changing the position of the mouthpiece previously adopted by pupils, who come under their care. Arban seldom knew of this method to succeed. According to his own knowledge, several remarkably talented players had attempted what was called at the French Conservatoire as the "orthopedic system", which simply consisted of rectifying and correcting the wrong placing of the mouthpiece. Arban in his time, considered it his duty to state that these players after wasting several years in uselessly trying the system in question, were compelled to return to their primitive mode of placing the mouthpiece, not one of them having obtained any advantage, while some of them were no longer able to play at all. It is to be concluded from the above that when a player has commenced his studies faultily, he should, by all means, endeavor to improve himself, but let him remember that he must not change the position of his mouthpiece,

especially if he has already attained a certain degree of proficiency. It is a well-known fact that there is no lack of performers who play perfectly, who are even capable of producing a most beautiful tone, and who nevertheless place their mouthpiece at the side, and even at the corners of the mouth. All that can be advised is to beware of this faulty habit and to remember that no absolute rule for the position of the mouthpiece exists, as everything depends upon the formation of the mouth and the regularity of the teeth.

Production of Ascending and Descending Passages

As mentioned so frequently in the foregoing remarks, the mouthpiece, once placed, must not be moved either for ascending or descending passages. It would be impossible to execute certain passages if the performer were compelled to change the position of the mouthpiece whenever he wished to take a low note after a high one, in rapid succession. In order to produce the higher notes, it is necessary to press the instrument against the lips, so as to produce an amount of tension proportionate to the needs of the note to be produced; the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature. For descending passages, it is necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air. The vibrations then become slower owing to the relaxation of the muscles, and lower sounds are thus obtained in proportion to the extent to which the lips are opened.

Action and Position of the Lips

The lips must never be protruded. On the contrary, the corners of the mouth must be drawn down, enabling a freer, more open tone-production. When the lips begin to tire, the performer should never force his tone. He should then play more softly (*piano*), because with continued loud playing, the lips swell, and at last it becomes impossible to emit a note. The performer should cease to play the moment the lips begin to feel weak and fatigued; in fact it is folly to continue playing under such circumstances, which are liable to lead to an affection of the lip and take a long time to cure.

INSTRUCTIVE COMMENTS (*Continued*)

Striking or Commencing the Tone

To start the tone, the tongue must be drawn back as one would when trying to throw off a small seed; at the same time, the column of air must be allowed to go forward and in doing so the lips will vibrate and cause tone-production. Returning the tongue instantly stops the air and produces a short note known as *staccato* in musical parlance. This attack may be as sharp and decided or delicate and reserved as occasion demands. For a Trombone-sized mouthpiece, it is a very practical attack, and it should be observed that a pencil or finger held vertically against the lips is barely touched with the tip of the tongue.

It should never be lost sight of that the expression *coup de langue* (stroke of the tongue) is merely a conventional expression; the tongue does not strike but on the contrary, it performs a retrograde movement and it simply supplies the place of a valve.

This circumstance should be well borne in mind before placing the mouthpiece on the lips. The tongue ought to be placed against the teeth of the upper jaw in such a way that the mouth should be hermetically sealed. As the tongue recedes, the column of air which was pressing against it, is precipitated violently into the mouthpiece and causes the sound.

Method for and Regulation of the Breathing

After the mouthpiece has been placed against the lips, the mouth should partly open at the sides, and the tongue retire in order to allow the air to penetrate into the lungs. In doing this, the lower part of the body (the abdomen) must not be allowed to swell, but on the contrary, must rather recede in proportion as the chest is dilated by the respiration. The tongue should then advance against the teeth of the upper jaw in such a way as to hermetically close the mouth, as though it were a valve intended to keep the column of air in the lungs. The instant the tongue recedes, the air which has been pressing against it precipitates itself into the instrument and determines the vibrations which produce the sound. The abdomen should then gradually resume its primitive position in proportion as the chest is lightened by the diminution of the air in the lungs. The breathing must be regulated by the length of the passage to be executed. In short phrases, if the breath is taken too strongly, or repeated too often, it produces a suffocation caused by the weight of the column of air pressing too heavily on the lungs. Therefore as early as possible, the student should learn to manage his respiration so skillfully as to reach the end of a long phrase without depriving a single note of its full power and firmness.

The Mantia System of Perfect Intonation on a Slide Trombone

The marking of correct positions, as well as indicating positions which will insure the best intonation on a Slide Trombone was first introduced by Simone Mantia in his advanced method *THE TROMBONE VIRTUOSO*. This same system has been employed in the present new edition of Arban, by Simone Mantia himself, and adds still another masterly and helpful, instructive detail to this modernized version, specially designed for Trombone players. As remarked by Mantia on page 5 of his method, "many of these positions will seem strange and new to the average performer, but by devoting a little time and thought to the subject, it will soon be realized that the idea involved contains the whole secret of accurate and precise Trombone playing."


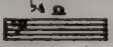
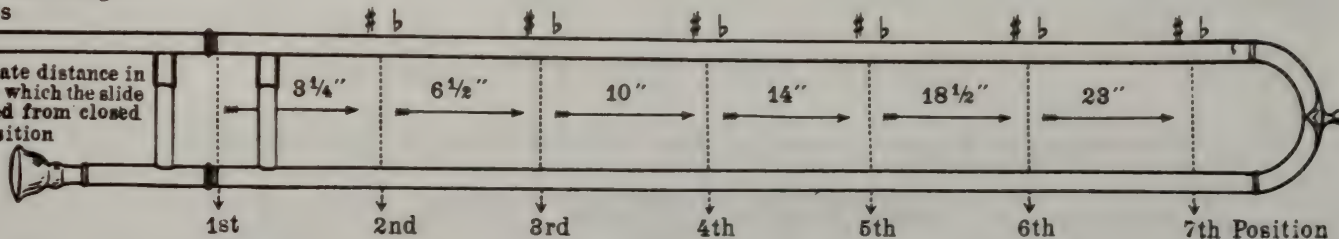
The Mantia system is indicated throughout the method as follows: "Wherever only one numeral has been added over the note, that position will suffice. Wherever two numerals are indicated, one position will be more suitable in some passages, while the other position will facilitate matters in other passages. The marking of a note with three numerals signifies that it can be played in three positions, and the performer must use his own judgment in choosing the position most suitable for the passage to be rendered. The exercises which follow will illustrate this more fully. The ring  around certain numerals indicates positions that should never be used in the playing of slow movements. In the playing of quick passages, runs etc. they can be used to advantage. A sharp or flat in front of a numeral means the following: a *flat* in front of a numeral signifies that the slide should be extended a trifle further than the regular position. In other words, flatten it somewhat. For instance, take the note D:—  when playing this note in the fourth position, the slide is to be extended a trifle further than it would be under ordinary conditions and it will also help the player to gain greater intonational accuracy. When a *sharp* is marked in front of a numeral, the exact opposite is to be done, and the slide drawn in a little further, sharpening the position a trifle. Players who have adhered to the old system have not been able to acquire a great amount of technic or skill, and as a rule, their playing has been characterized by heaviness and faulty intonation.

Table of Harmonics

which can be produced by the seven valve combinations on
valve instruments or by the seven positions on the slide Trombone

Short(♯) and long(♭)
positions

Approximate distance in
inches for which the slide
is extended from closed
(first) position



Harmonics

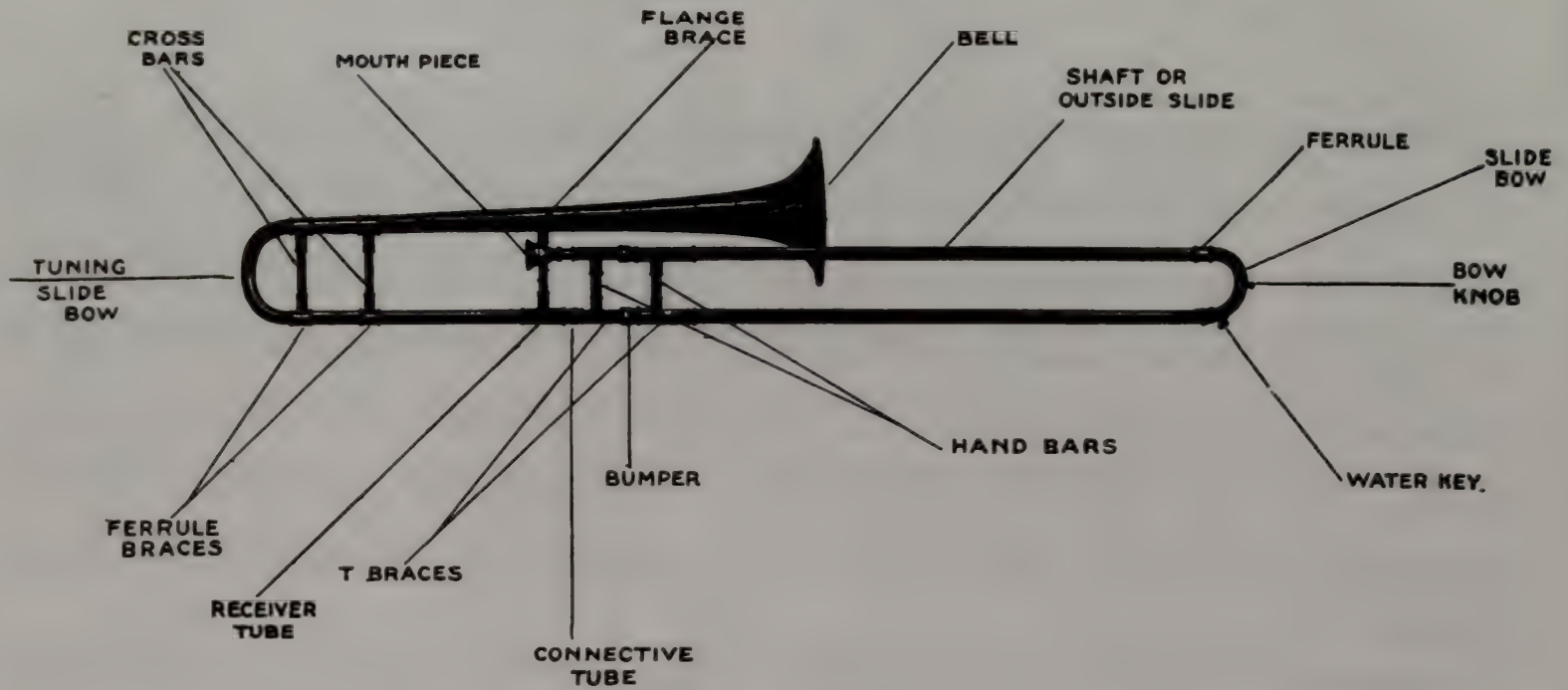
Without valves (open)																																											
2nd valve lowers a half tone																																											
1st valve lowers a whole tone																																											
1st & 2nd valves (or 3rd valve alone) low- er a tone and a half																																											
2nd & 3rd valves lower two tones																																											
1st & 3rd valves lower two tones and a half																																											
1st, 2nd & 3rd valves lower three tones																																											
Fingering for valve instruments	<table border="0"> <tr> <td>1</td><td>1</td><td>2</td><td>1</td><td>1</td><td>2</td><td>0</td><td>1</td><td>1</td><td>2</td><td>1</td><td>1</td><td>2</td><td>0</td> </tr> <tr> <td>2</td><td>3</td><td>3</td><td>2</td><td>1</td><td>2</td><td>3</td><td>3</td><td>3</td><td>3</td><td>2</td><td>1</td><td>3</td><td>3</td> </tr> <tr> <td>3</td><td>3</td><td>3</td><td>3</td><td>3</td><td>3</td><td>3</td><td>3</td><td>3</td><td>3</td><td>3</td><td>3</td><td>3</td><td>3</td> </tr> </table>	1	1	2	1	1	2	0	1	1	2	1	1	2	0	2	3	3	2	1	2	3	3	3	3	2	1	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
1	1	2	1	1	2	0	1	1	2	1	1	2	0																														
2	3	3	2	1	2	3	3	3	3	2	1	3	3																														
3	3	3	3	3	3	3	3	3	3	3	3	3	3																														
Chromatic Scale																																											
Names	E (F♭) F (E♯) F♯ (G♭) G G♯ (A♭) A B♭ (A♯) B (C♭) C (B♯) C♯ (D♭) D E♭ (D♯) E (F♭) F (E♯)																																										
Positions for Slide Trombone	7 6 5 4 3 2 1 7 6 5 4 3 2 1																																										

F♯ (G♭)	G	G♯ (A♭)	A	B♭ (A♯)	B (C♭)	C	C♯ (D♭)	D	E♭ (D♯)	E (F♭)	F (E♯)	F♯ (G♭)	G
5	4	3	2	1	4	3	2	1	3	2	1	3	2
6	5	4	3	2	1	6	5	4	3	2	1	6	5

*) Small size quarter notes are too low.

DIAGRAM OF TROMBONE

Giving Proper Names to the Various Parts of the Instrument



TROMBONE IN SECTIONS

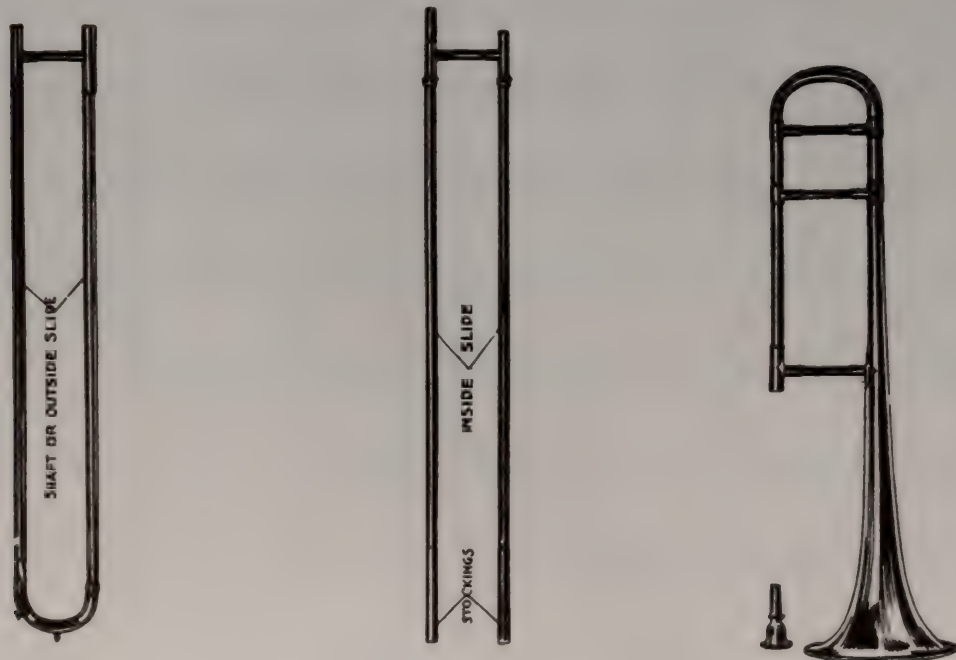
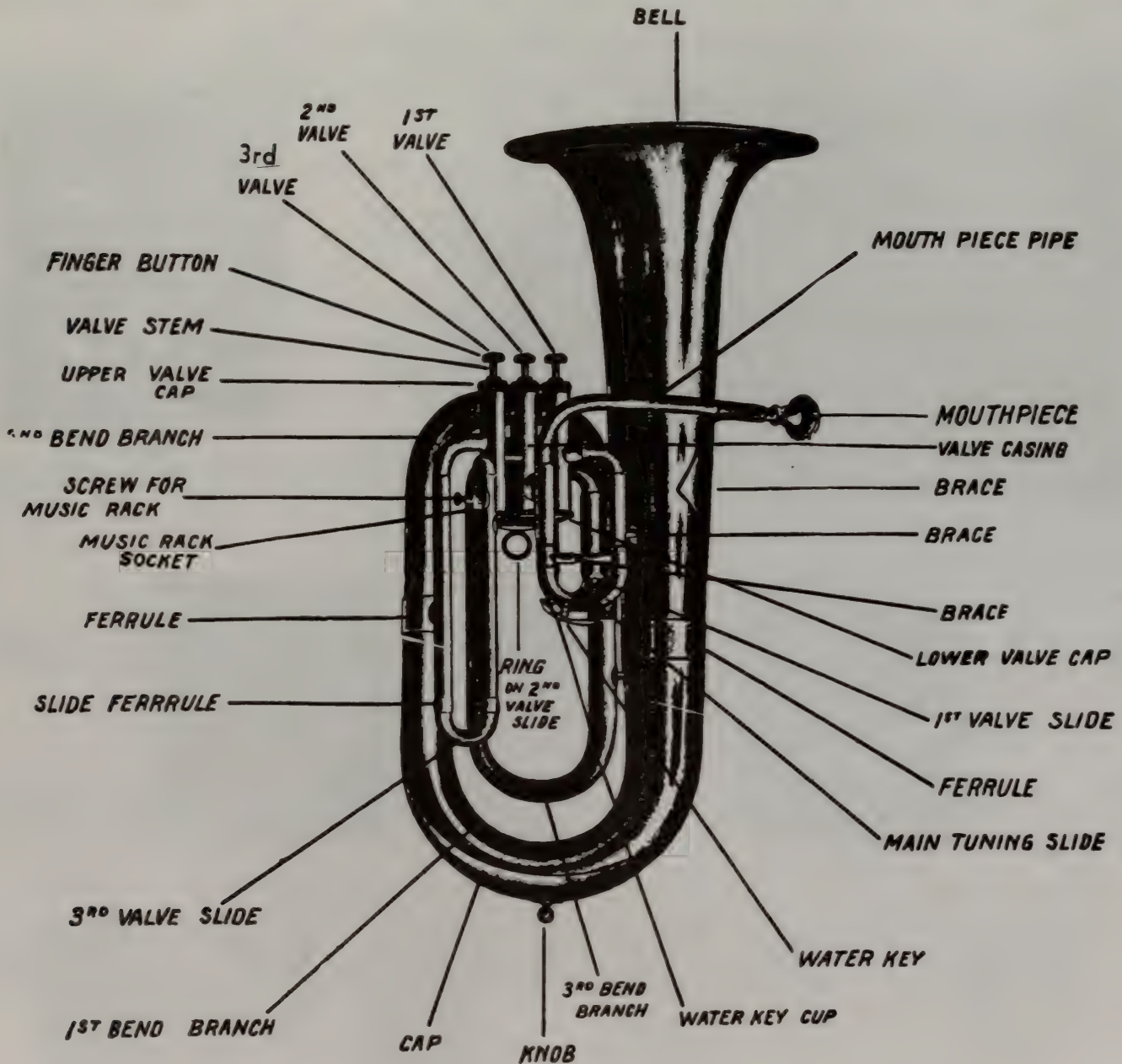
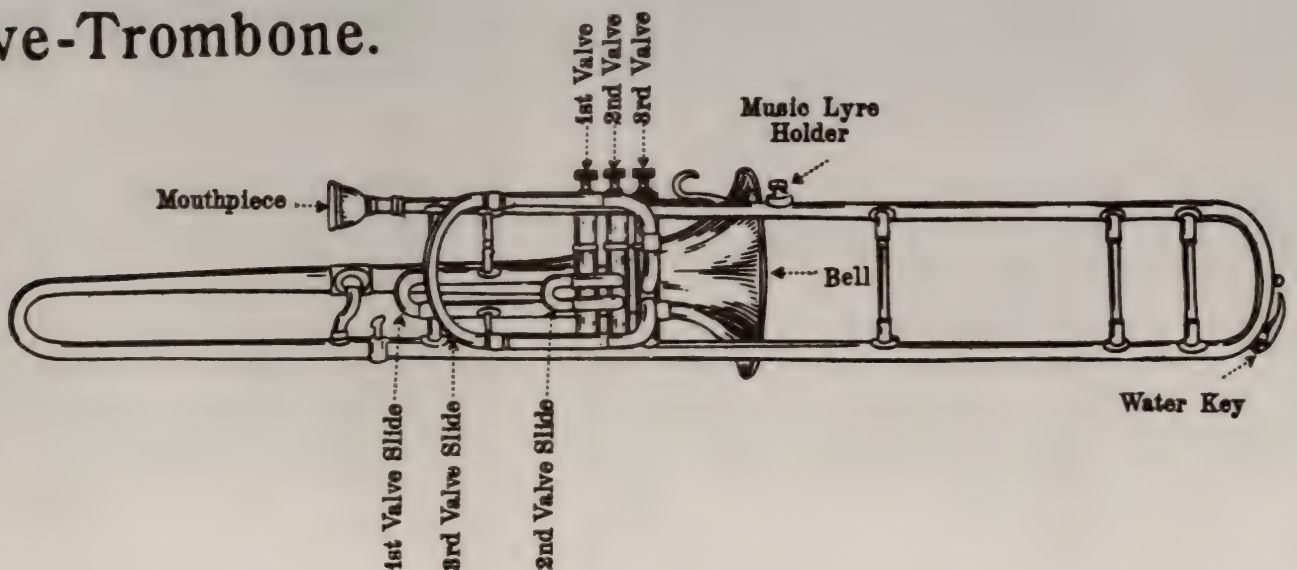


DIAGRAM OF BARITONE

Giving Proper Names to the Various Parts of the Instrument



Valve-Trombone.



CORRECT POSITIONS FOR HOLDING THE SLIDE TROMBONE AND BARITONE

with Illustrations of Lips Before and While Playing



AT LEFT

Side view of Trombone player holding his instrument ready to start playing.

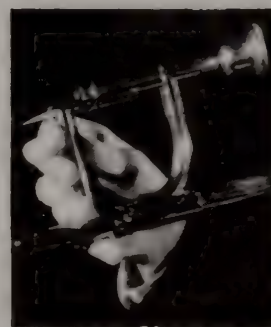


AT RIGHT

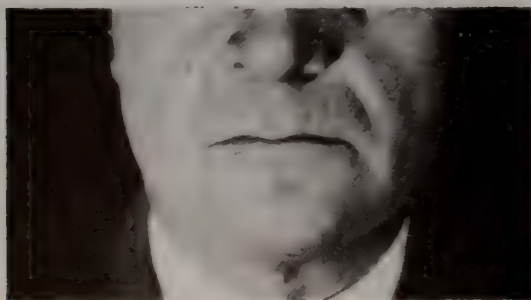
Front view of Baritone player holding his instrument ready to start playing.



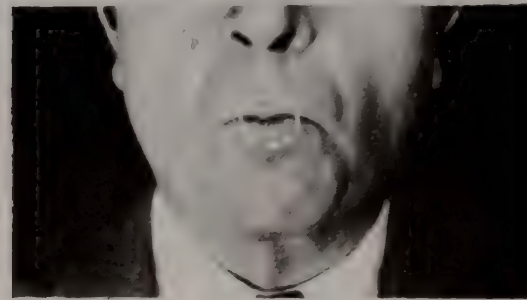
Correct position of left hand thumb and fingers for giving stability to the entire instrument.



Correct position of the right hand for the holding and manipulating the slide.



Position of lips before mouth-piece is placed upon them.



Dotted line showing imaginary rim of mouth-piece. Note lip position in act of producing vibration or tone.



Necessary raised jaw for production of high tones on Trombone.



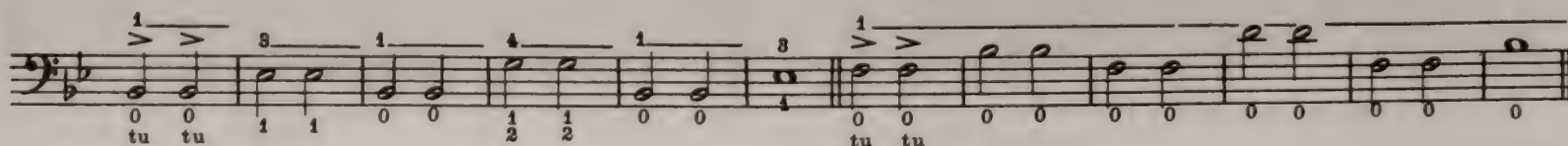
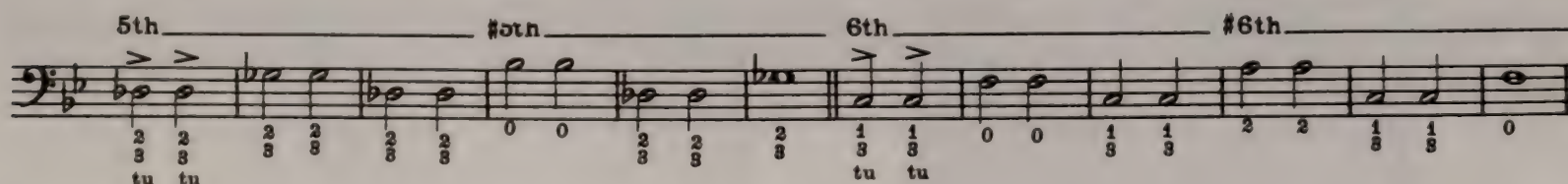
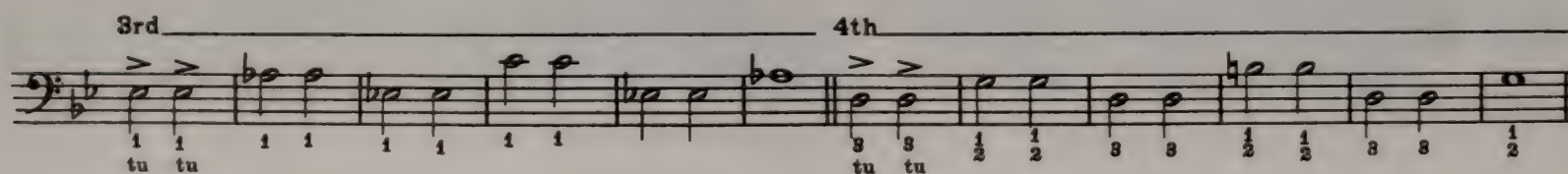
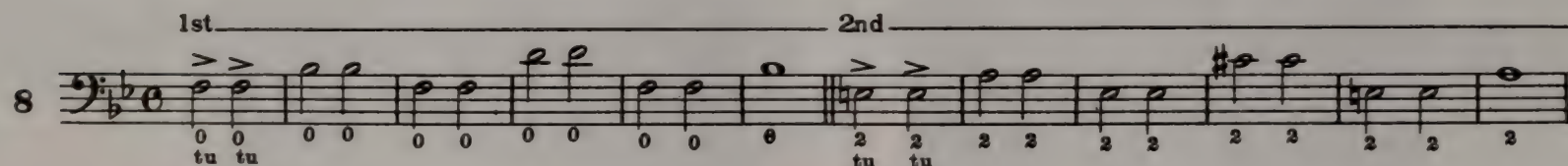
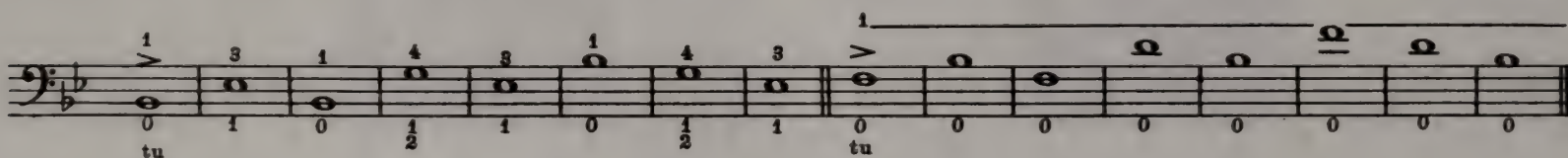
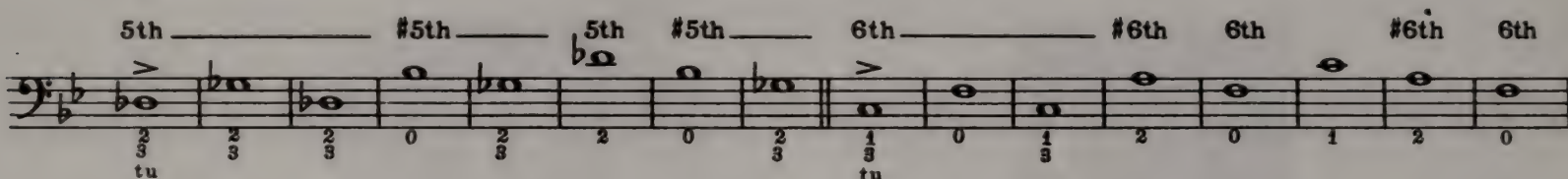
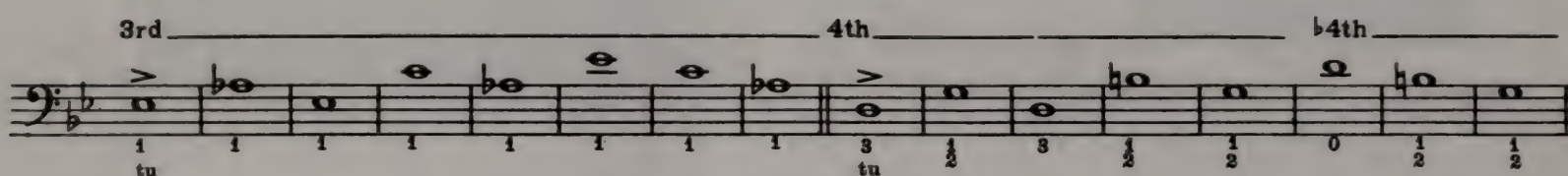
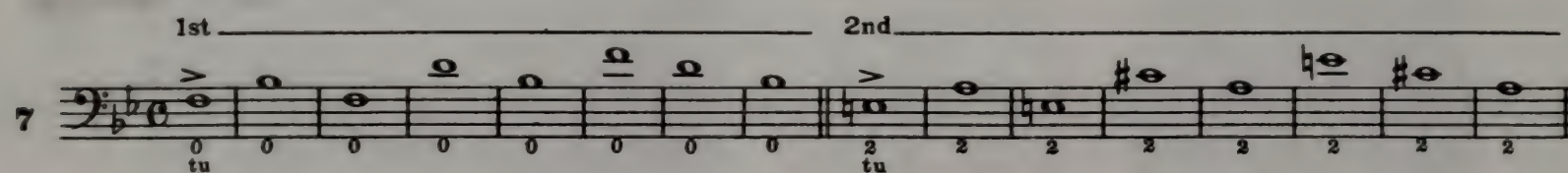
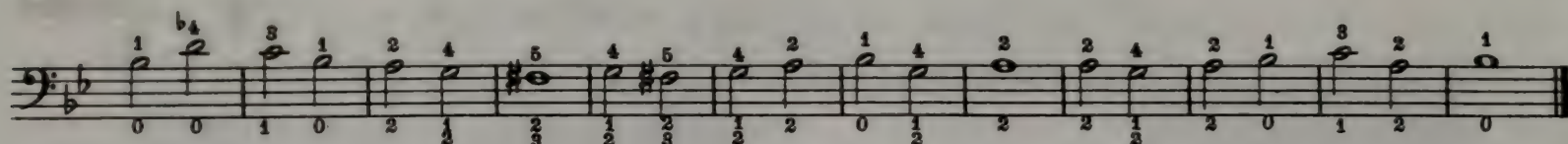
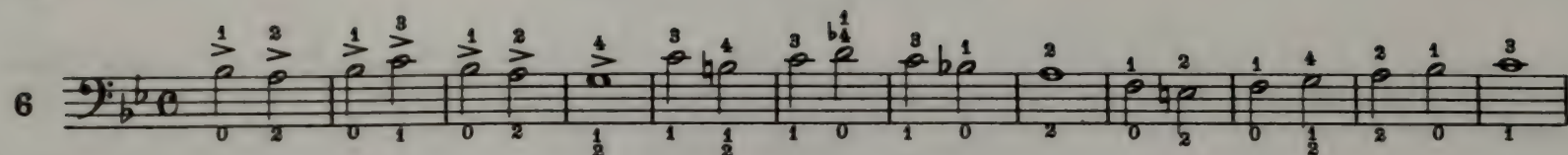
Necessary lowered jaw for production of low tones on Trombone.

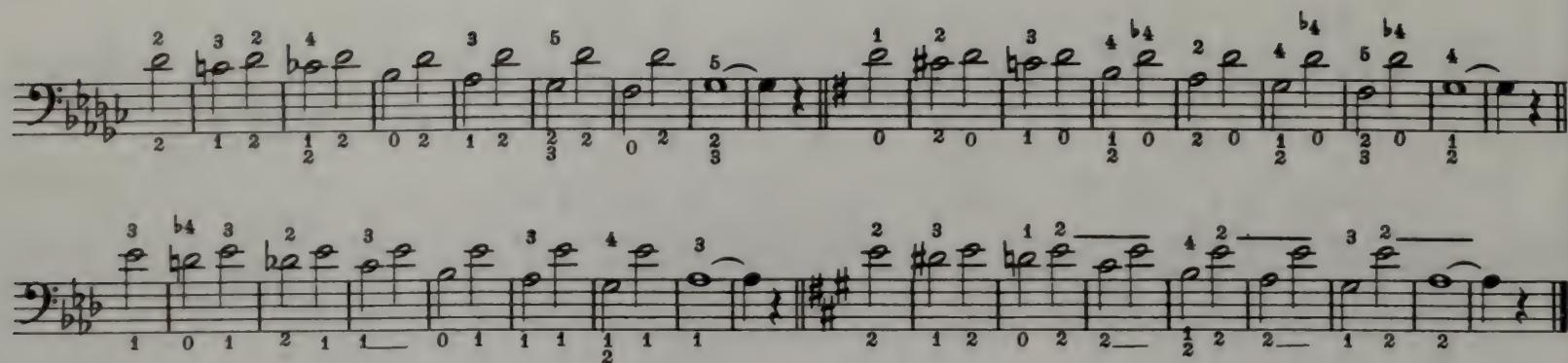
Directions for accurate intonation.



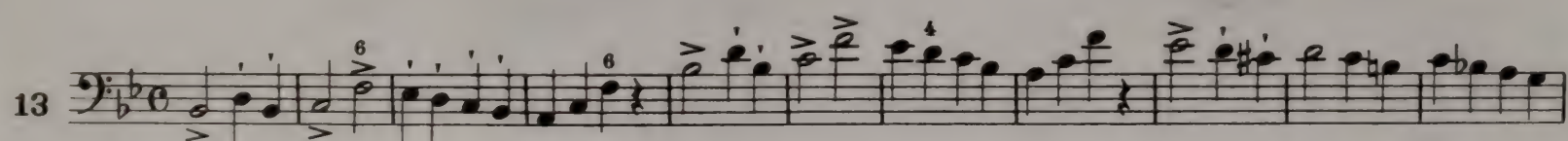
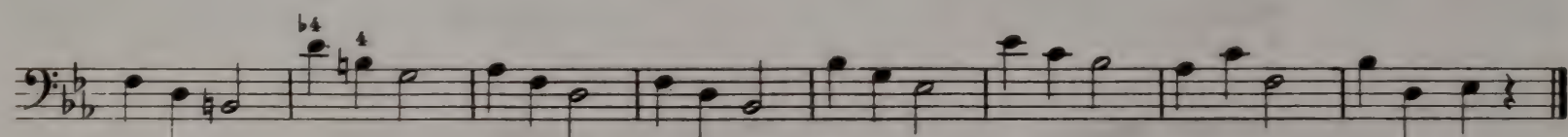
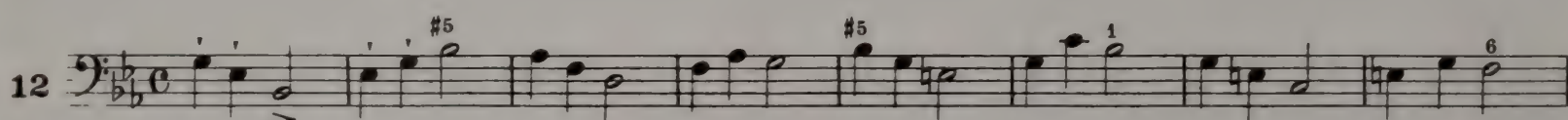
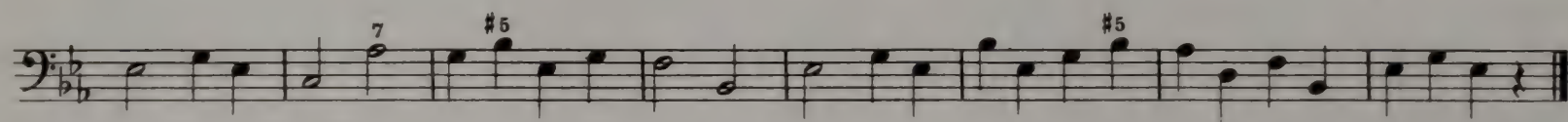
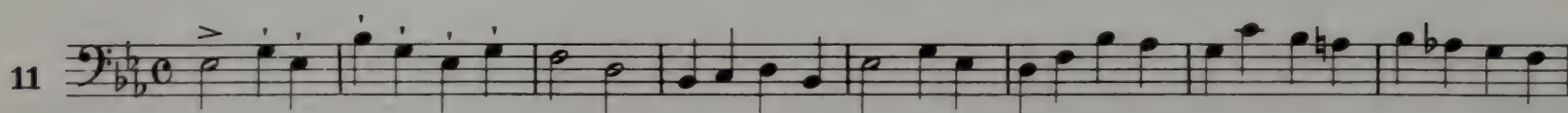
The positions for trombone are shown above, and the fingering for valve instruments beneath the notes.

[illegible]

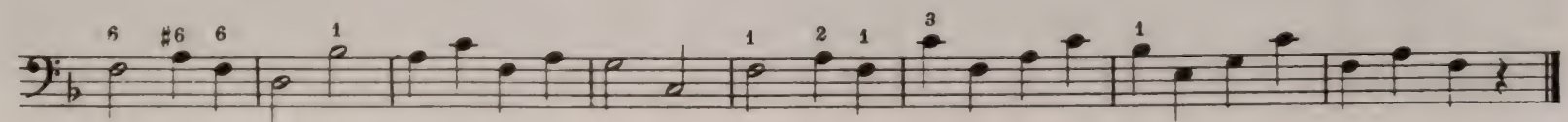
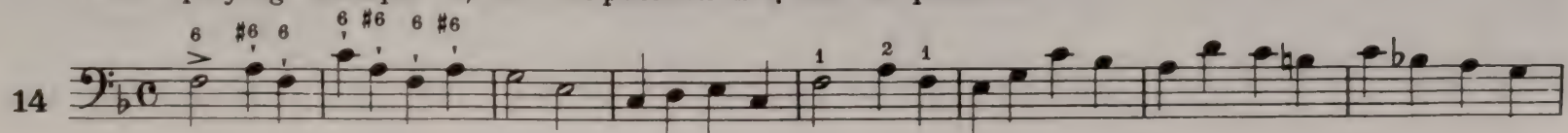




The fingering is omitted after exercise 10. When necessary refer to the chart.



Before playing Example 14, tune 6th position in F, with 1st position F.



Always use flat fourth position for D natural in keys of B flat and E flat when passing the note (Example 16-17-19-20-21-23). It allows free shifting in the same direction instead of backing up.

15

16

17

18

19

Example 20 consists of three staves. The first staff has fingerings 1, 2, b4, and 6. The second staff has #5, 1, #2, and #2. The third staff has 6. Example 21 consists of three staves. The first staff has 4, #5, 1, and 1. The second staff has 6 and 2. The third staff has 6, 1, and #5. Example 22 consists of three staves. The first staff has #5 and 1. The second staff has 6, #2, 2, and #2. The third staff has #5.

In Example 23, the use of the flat fourth for D natural is a great aid to dexterity; in other words, go as far as possible in the same direction.

Example 23 consists of three staves. The first staff has 1, b4, and b4. The second staff has 1, b4, and b4. The third staff has b4, 1, and b4.

24

1 b4 b4 1

First position D natural is advisable in Key of F because it is closer to E natural.

25

#2 1 1 1 1

26

4 6 b4 6 1 1 b4 1 1 #4 b4 1

27

6 b4 b4 b4 1 b4 b4

28

29

30

31

32

33

34

35

33

34

35

36

Alternate flat fourth and first on D natural in Examples 37 and 38 appear contradictory; as a matter of fact it is good to return to first position D if for no other reason than guidance for the right arm.

37

38

Measures 38-39: Bass clef, 3/4 time, key of B-flat major. Measures 38-39 show a continuous eighth-note pattern with various fingering and articulation marks.

39

Measures 39-40: Bass clef, 3/4 time, key of B-flat major. Measures 39-40 show a continuous eighth-note pattern with various fingering and articulation marks.

40

Measures 40-41: Bass clef, 3/4 time, key of B-flat major. Measures 40-41 show a continuous eighth-note pattern with various fingering and articulation marks.

From now on, upper G must be played sharp second position. It is much too flexible and uncertain in fourth position.

41 b_4 b_4 b_4 \natural b_4 \sharp_4 b_4 b_4

42 1 b_4 \natural b_4 6 b_4 6

43 b_4 \sharp_5 \natural b_4 \sharp_5 b_4 1 6

44 b_4 \sharp_5 1 \natural 1 1

45

46 \sharp_5 \sharp_6 \sharp_5 1 \sharp_5 \sharp_5 b_5 3 \sharp_5

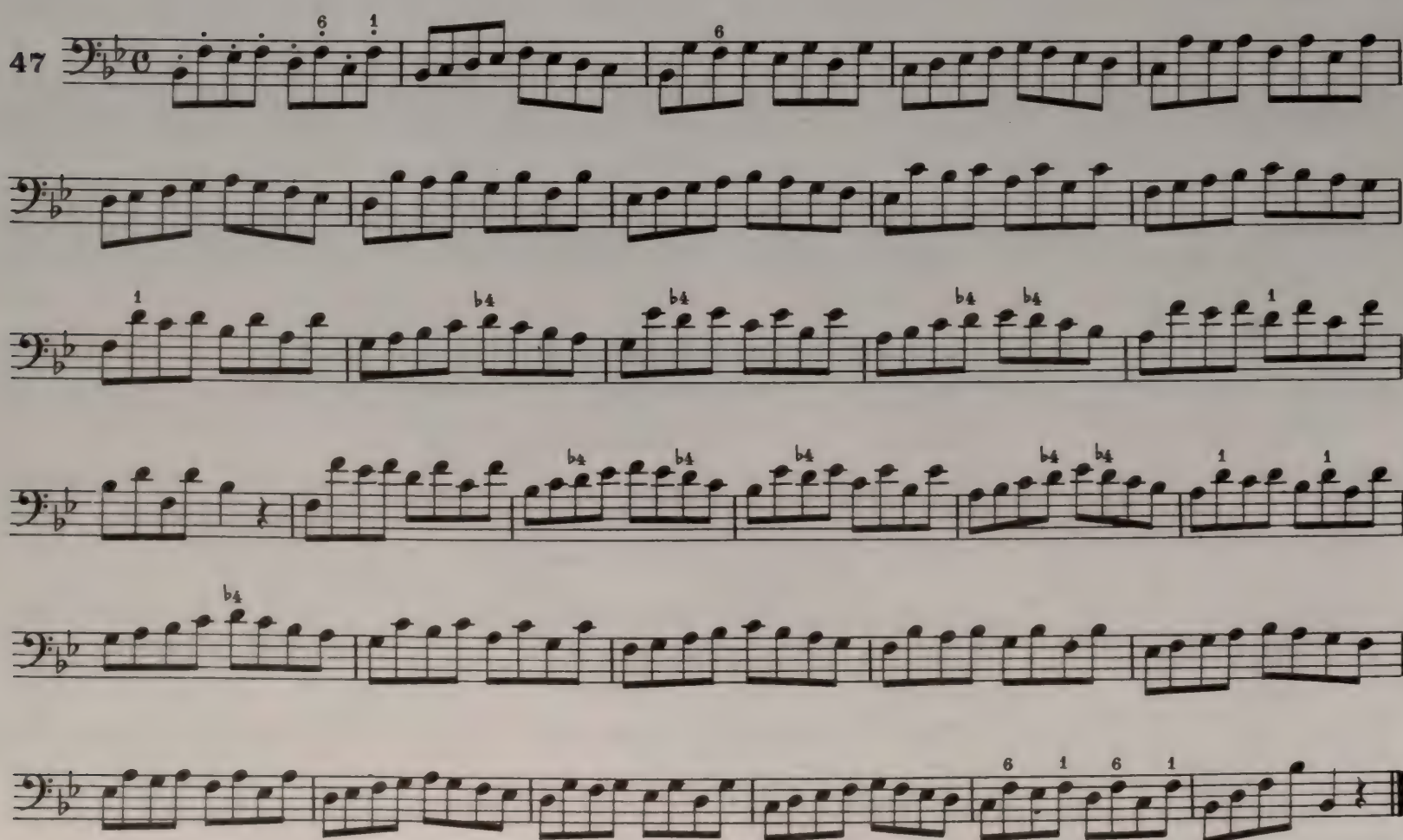
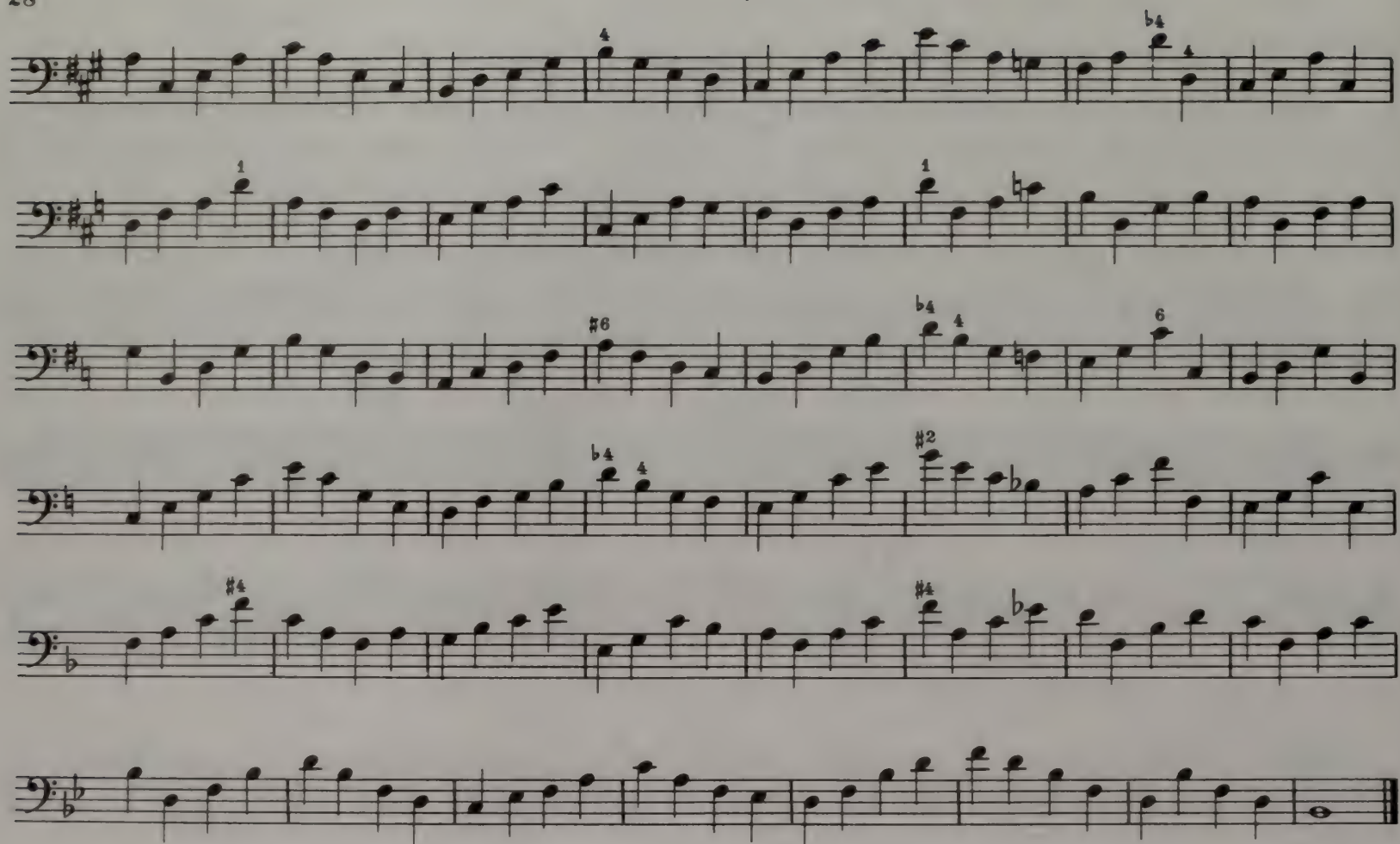
\sharp_5 2 1 6 1 1 b \sharp_5 5 \sharp_5 6

\sharp_5 5 \sharp_5 5 \sharp_5 5 b 7

5 \sharp_5 5 \sharp_5 5 b 1

3 \sharp_5 2 b 1

Again, as before stated, we should travel as far as possible in both directions instead of reversing. Learn to look ahead so as to be able to anticipate which way it will be advisable to shift.



Syncopation

The correct attack for Trombone or any instrument with a larger mouthpiece, should now be defined again. The syllable "tu" as widely urged is not correct. The player should try it himself and he will discover that the tongue will strike at the base of the upper teeth. It should not be used for attacks as yet. It will be found that the correct attack is the one defined at the top of page twelve (12). The definition concerning attack as given on the latter page, for middle F and downward should be carefully followed. However when rising chromatically from F, the jaw gradually closes and then the attack is higher in the mouth and teeth.

1. Exercise 1: Treble clef, B-flat major, 2/4 time. The exercise consists of two staves. The top staff has a series of eighth notes and quarter notes, with a key signature change to B-flat major (indicated by a sharp sign above the staff). The bottom staff has a series of eighth notes and quarter notes, with a key signature change to B-flat major (indicated by a sharp sign above the staff).

2. Exercise 2: Treble clef, B-flat major, 2/4 time. The exercise consists of two staves. The top staff has a series of eighth notes and quarter notes. The bottom staff has a series of eighth notes and quarter notes.

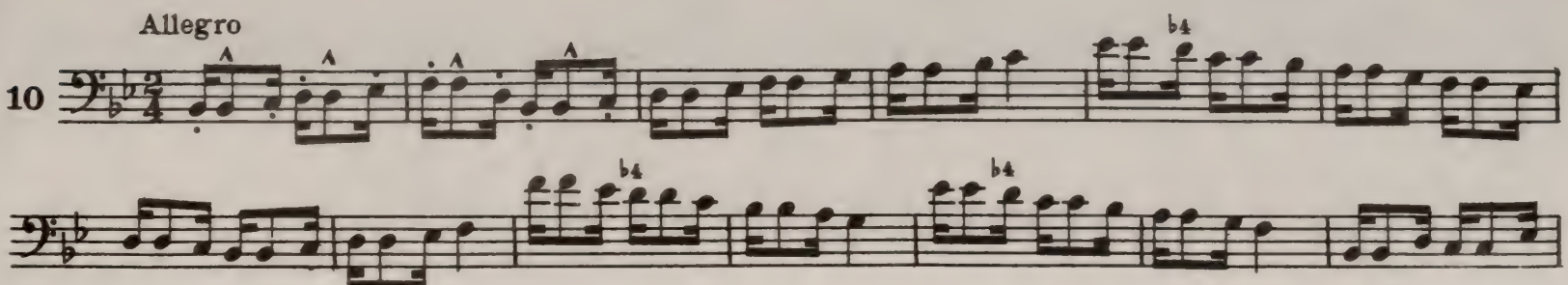
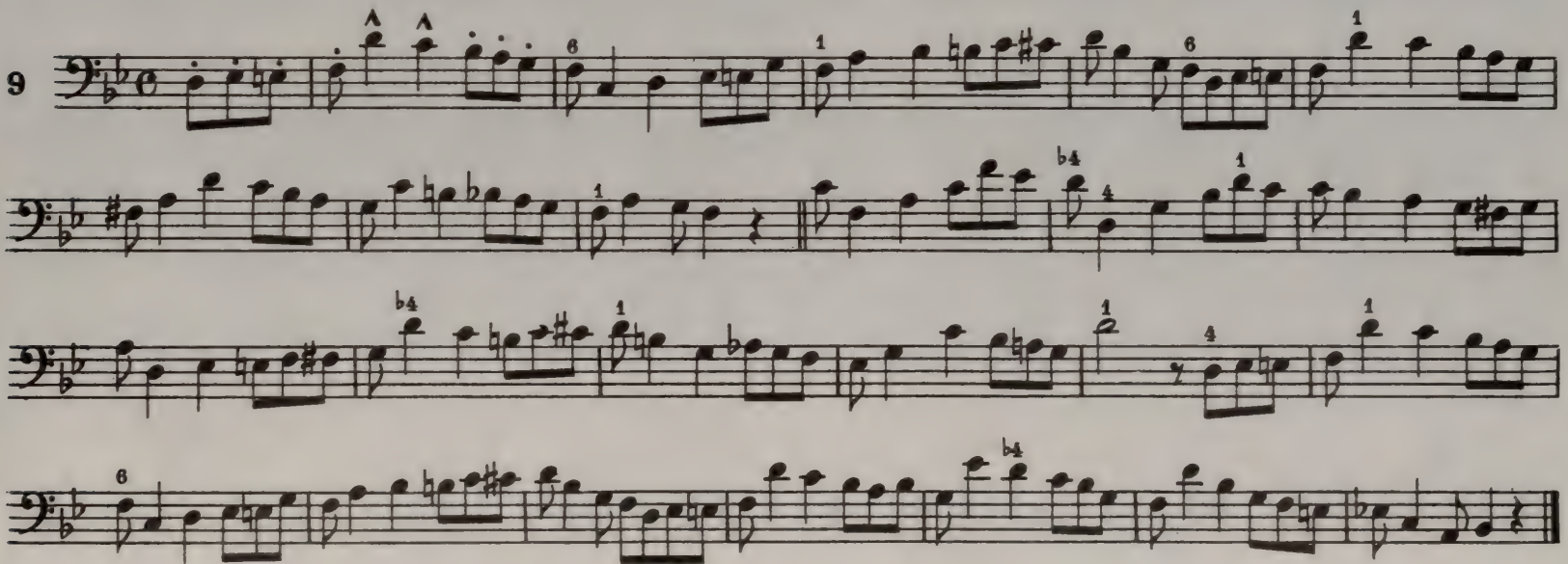
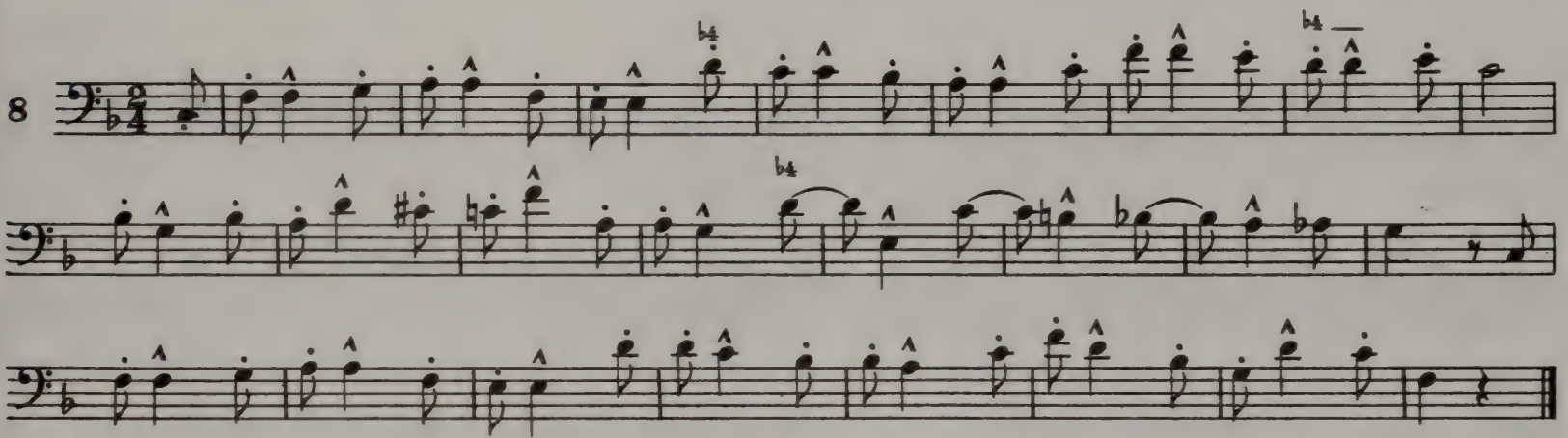
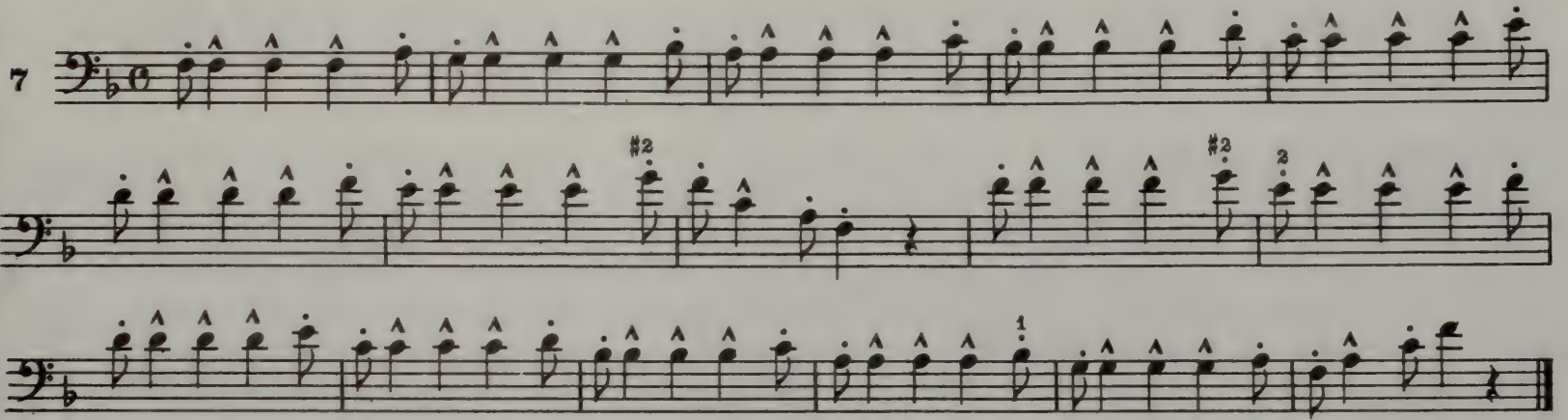
3. Exercise 3: Treble clef, B-flat major, 2/4 time. The exercise consists of two staves. The top staff has a series of eighth notes and quarter notes. The bottom staff has a series of eighth notes and quarter notes.

4. Exercise 4: Treble clef, B-flat major, 2/4 time. The exercise consists of two staves. The top staff has a series of eighth notes and quarter notes, with a key signature change to B-flat major (indicated by a sharp sign above the staff). The bottom staff has a series of eighth notes and quarter notes, with a key signature change to B-flat major (indicated by a sharp sign above the staff).

5. Exercise 5: Treble clef, B-flat major, 2/4 time. The exercise consists of two staves. The top staff has a series of eighth notes and quarter notes, with a key signature change to B-flat major (indicated by a sharp sign above the staff). The bottom staff has a series of eighth notes and quarter notes, with a key signature change to B-flat major (indicated by a sharp sign above the staff).

6. Exercise 6: Treble clef, B-flat major, 2/4 time. The exercise consists of two staves. The top staff has a series of eighth notes and quarter notes. The bottom staff has a series of eighth notes and quarter notes.

With Exercises 7 to 12 and all following exercises, the system of almost invisible shifting must be carefully considered. The player should go as far as possible in either direction, thinking more of attacking as the slide passes the position desired, than of a deliberate stop with the slide. The gliding must be done with the right hand, and unless the attack is made as the note is passed, a stiff and impossible system will develop. The idea of picking up a note at either end of the slide is paramount.



The use of "tu" to be discontinued as an attack. See page 12 for proper articulation. As the pitch rises, the jaw closes slightly and the tongue strikes higher on the teeth.

Tempo di Marcia

13

With this exercise the jaw is open and the stroke of the tongue is between the lips, just as defined on page 12.

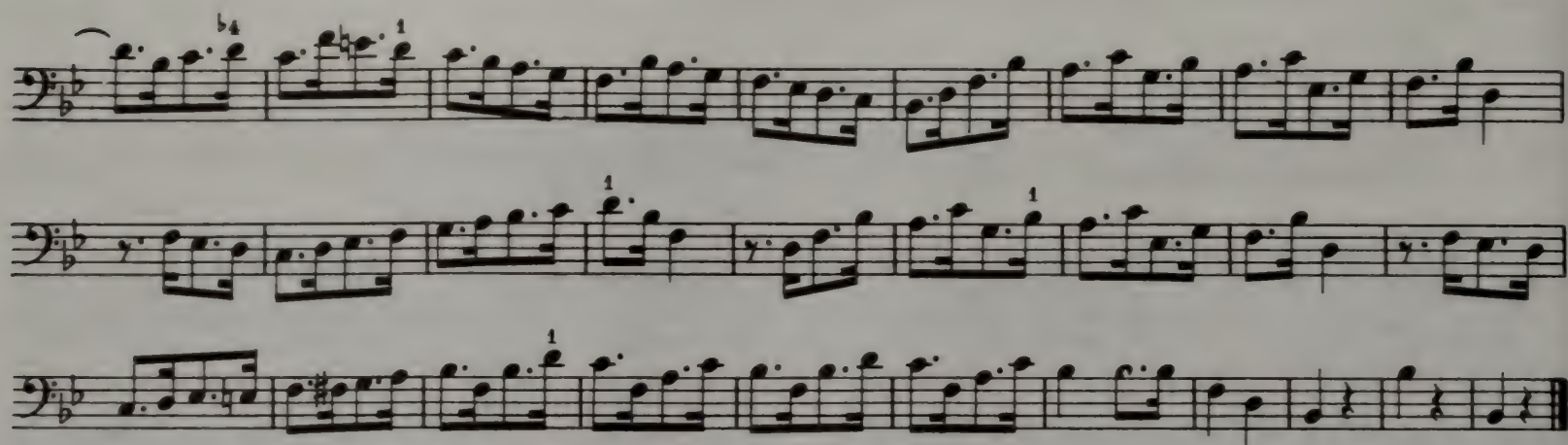
Allegro moderato

14

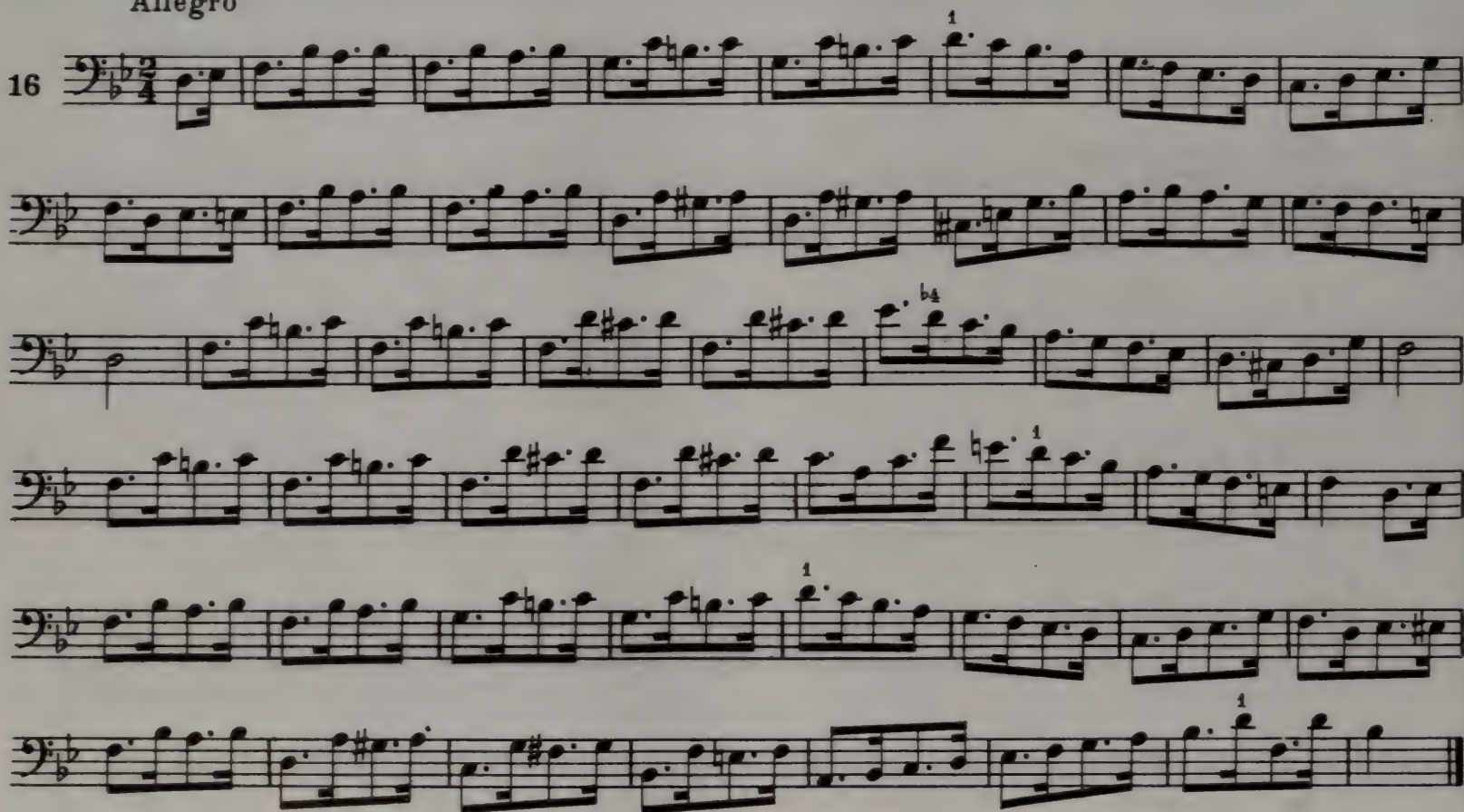
Allegro

15

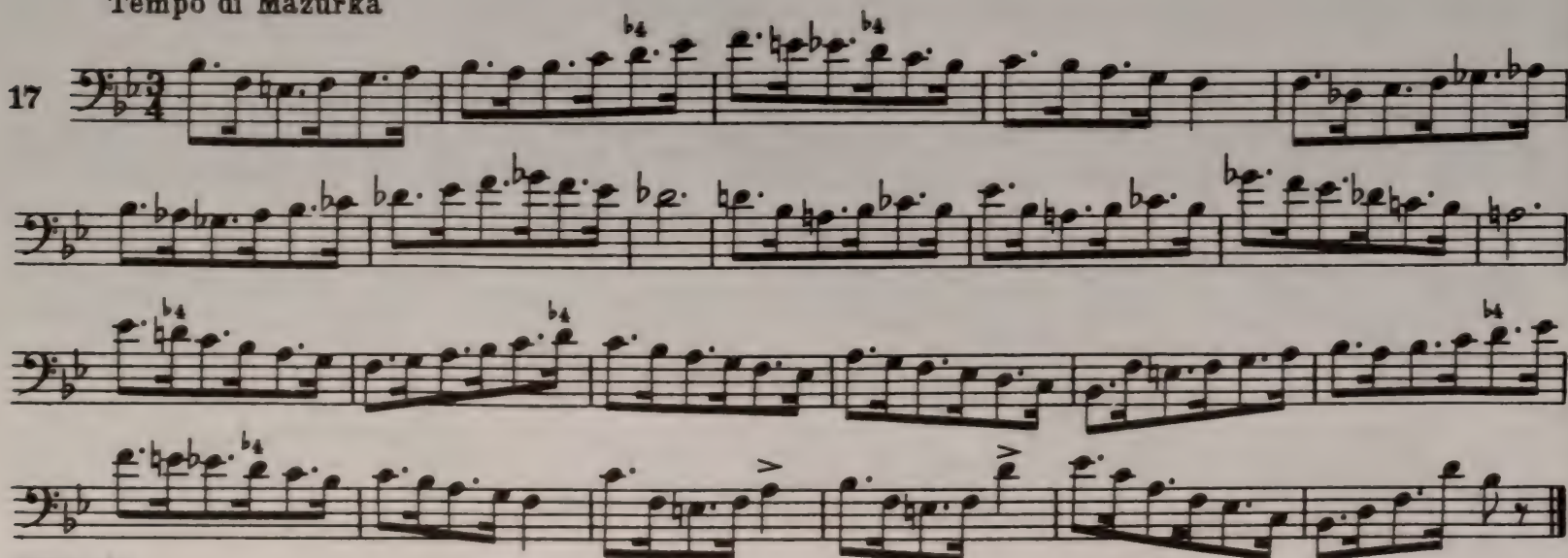
Third position G flat on top must be played sharp, to be in perfect tune as in Exercise 17.



Allegro



Tempo di Mazurka



For a clearer definition of the staccato attack, the jaw must be opened until tip of the tongue touches a pencil held vertically in front of the lips. As the tongue is withdrawn it releases just enough air to produce a note on any mouth-piece. The tongue-tip returns to its first position immediately, viz. between the lips. This will be better understood than the syllable "tu". As a matter of fact, the tongue is a valve which, when drawn back quickly releases enough air to produce a short note.

Allegro moderato

18

Moderato

19

Moderato

20

When playing notes of longer duration; the tongue does not return so quickly to its place. Thus a fast tongue is one which is able to withdraw quickly from the lips and return immediately to stop the air current. As before stated, it is not a strike at all but a withdrawal and a fast return which causes a rapid staccato. In this process, no movement is made of the jaw. It is quiet—nothing moves but the tongue. The throat is open as when taking rapid short breaths. This explanation refers to middle register such as F closed position on Trombone.

21

22

23

As the notes ascend chromatically, the tongue recedes to a position just between the teeth and the opening of the jaw is lessened. As the notes descend chromatically, the tongue protrudes still more than at F and the opening of the jaw is increased until the notes are full and clear. Otherwise a very distasteful effect, comparable to a leaky water key, will be produced. If the jaw is moved at each movement of the tongue, there will be no chance to produce a rapid staccato. The player should stand upright in front of a mirror to correct such faults. When playing quarter notes, care must be taken that the tongue will not return to its starting point between the teeth until the full count has passed. Withdrawing the tongue starts vibration in the lips which continues until the count is over. During this time, the tongue lies flat on the lower jaw as in the syllable "ta". Keep the throat open at all times as the air is allowed to pass the lips. Closing the throat causes a disagreeable noise like a grunt, and the latter can be plainly heard above the sound of the instrument or between notes. To break such a noxious habit, try grunting a few times, then open the throat by short inspiration and expiration. The comparison will demonstrate the fact that no disagreeable noise can be produced while the throat is open.

24

25

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27

Exercises 28 to 38 inclusive are to be practised with a light staccato—never heavy or loud. The right hand must be kept free of tension and the player must let it glide instead of stopping short. Furthermore, the player should always think of striking the note as he passes it with the slide. A free right arm and a short light staccato are essential in developing technic.

Allegro

28

Exercise 28 is a five-staff piece in bass clef, 6/8 time, with a key signature of two flats. It begins with a series of eighth notes and sixteenth notes, incorporating fingerings such as 4, 5, and 6, and various accidentals (sharps and flats) to create a complex melodic line.

Allegro

29

Exercise 29 is a five-staff piece in bass clef, 6/8 time, with a key signature of two flats. It continues the technical development with more intricate patterns of eighth and sixteenth notes, including fingerings like 1, 4, 5, and 6, and accidentals throughout the piece.

Allegretto

30

p *f* *Tempo I* *rall.* *f* *p* *f*

Allegretto

31

p *f* *Tempo I* *rall.* *f* *p* *f*

Allegretto

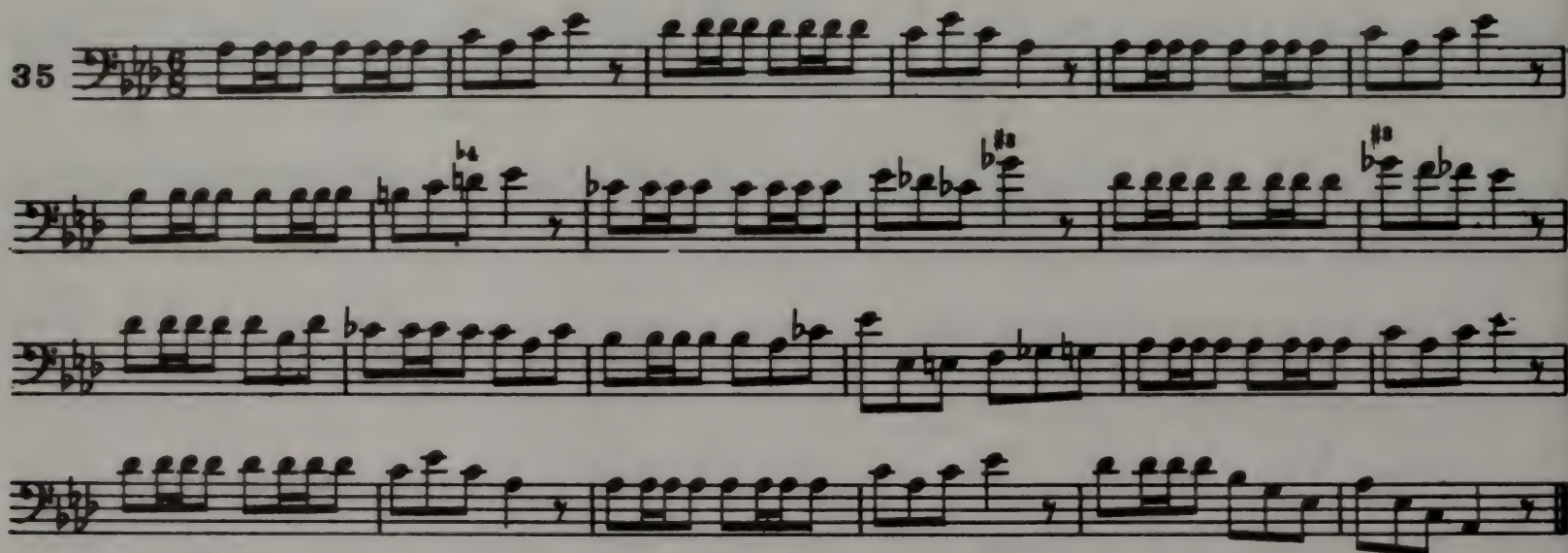
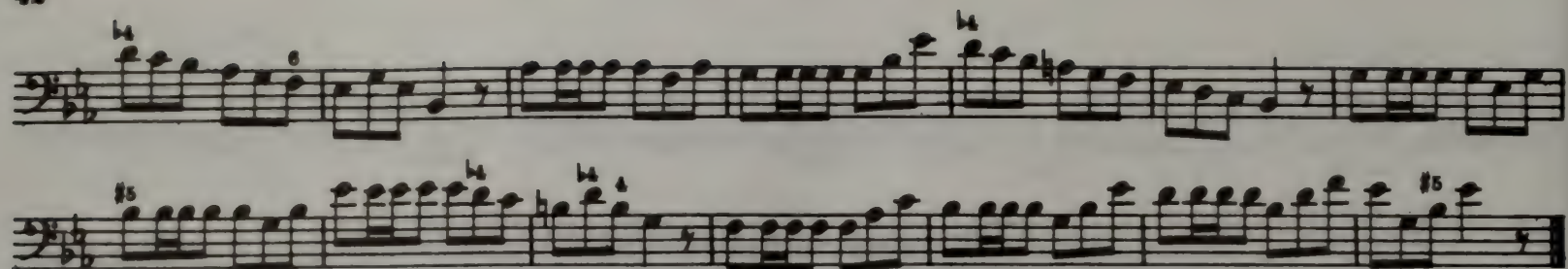
32

33

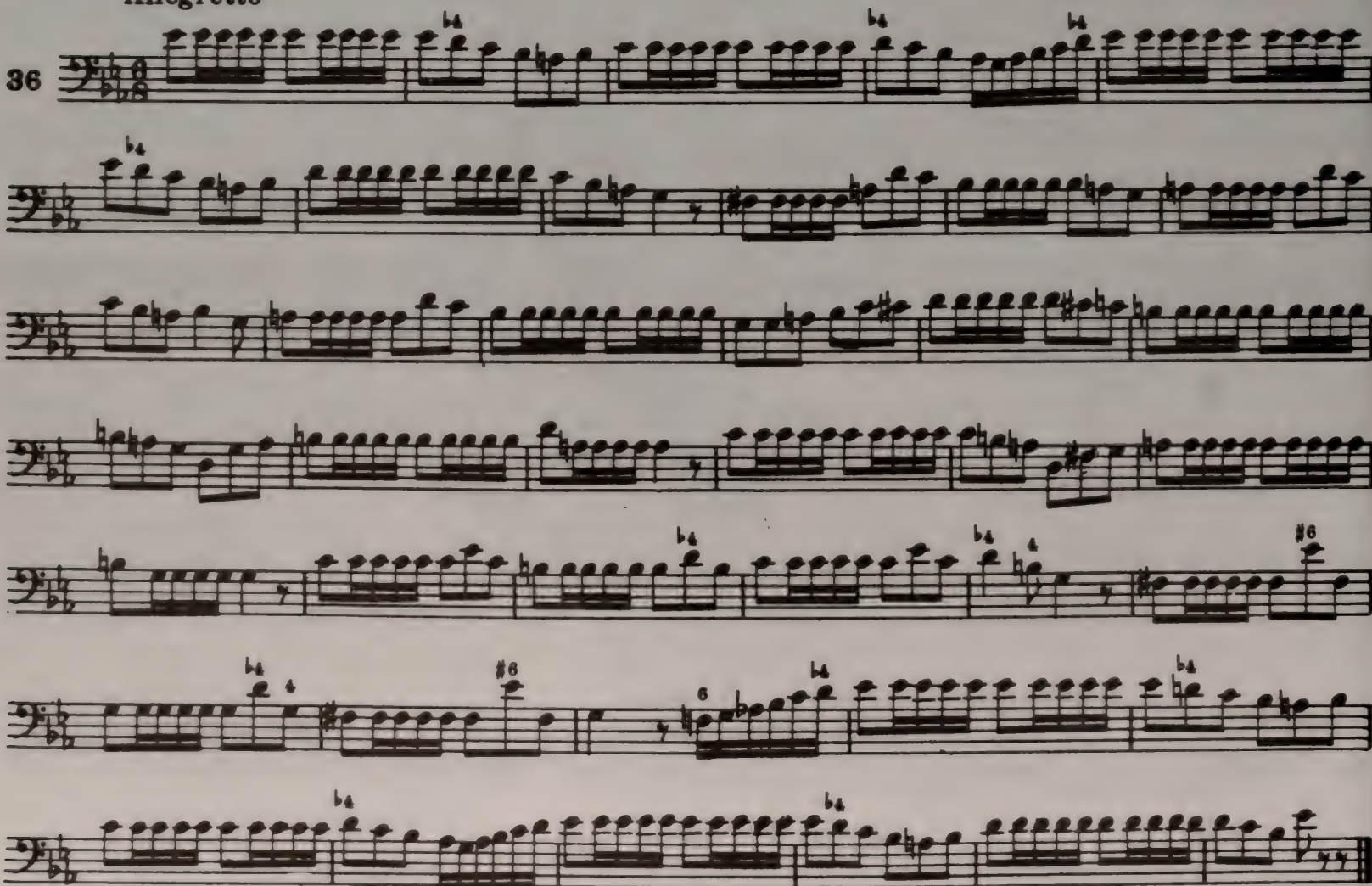
Allegretto

34

35



Allegretto



37

38

27288-245

Studies for the Slur

45

In Exercises 3 to 15, think of ta-e when slurring up. Remember that there is to be no change of embouchure and that the tone is continuous to the end of the slur. When slurring down, the jaw is to be slightly dropped with no articulation as the tension in the lips is being lessened.

1

2

3

4

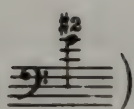
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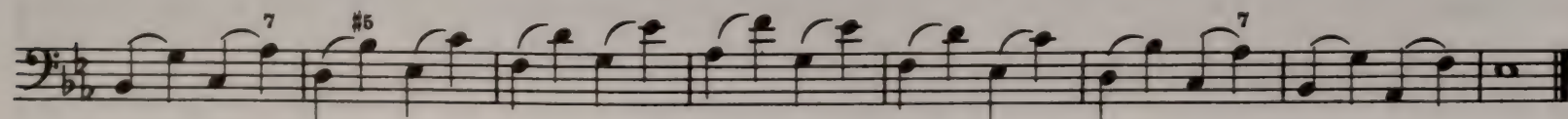
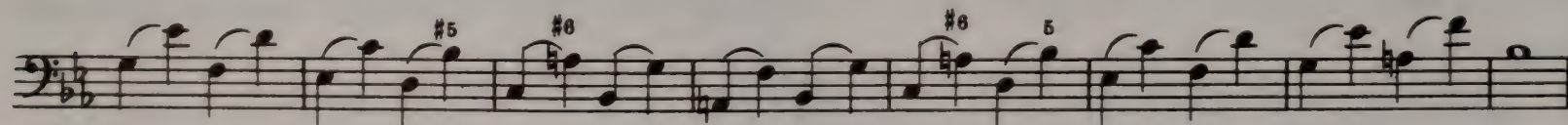
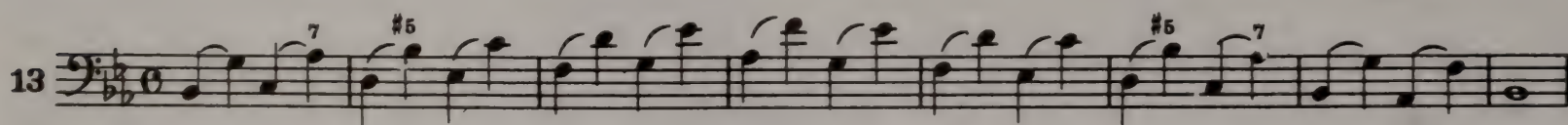
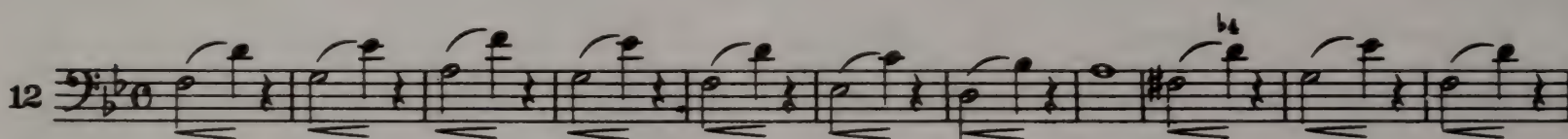
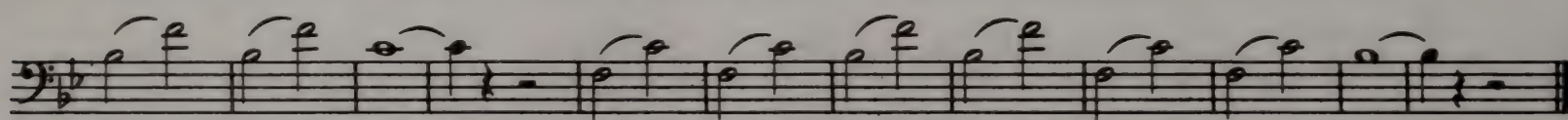
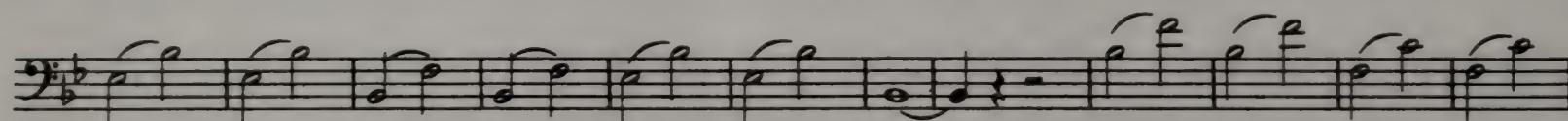
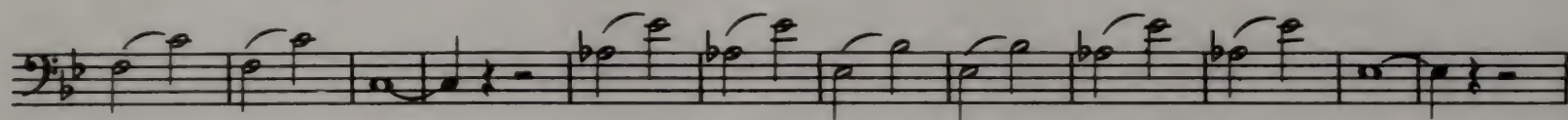
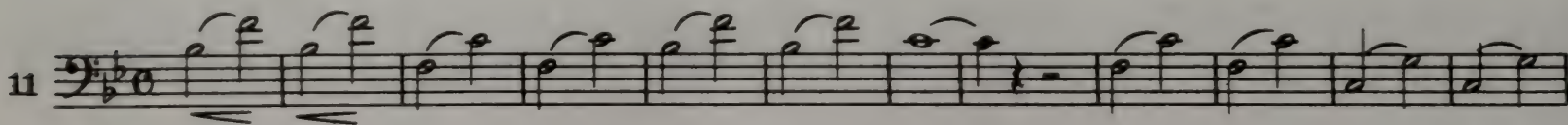
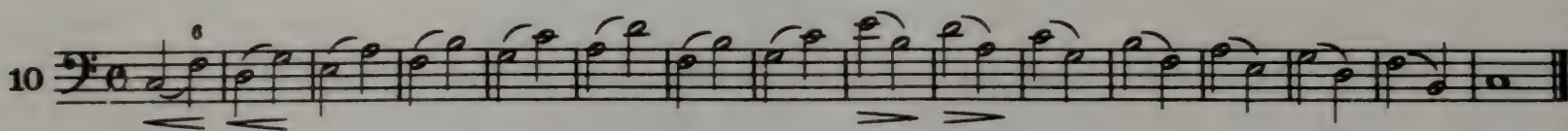
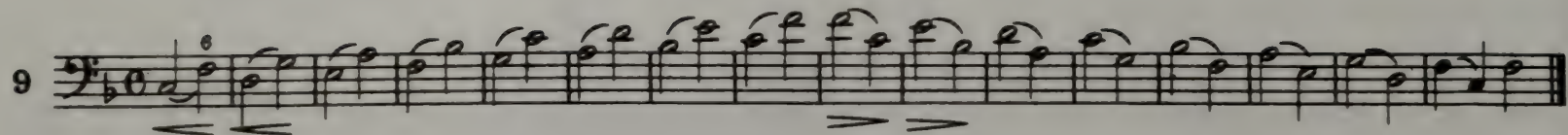
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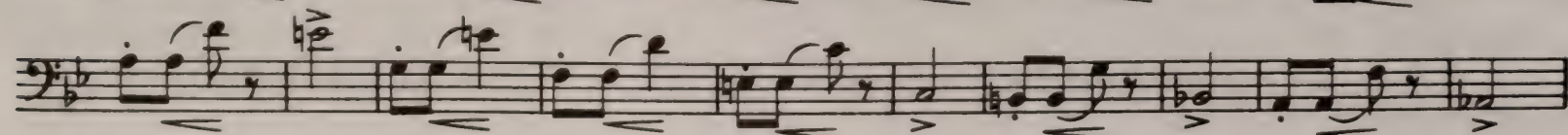
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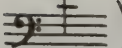
NOTE: The number at the bottom of this and the following pages, refers to the pages in the Arban Method, *treble clef*, where the corresponding exercises may be found.

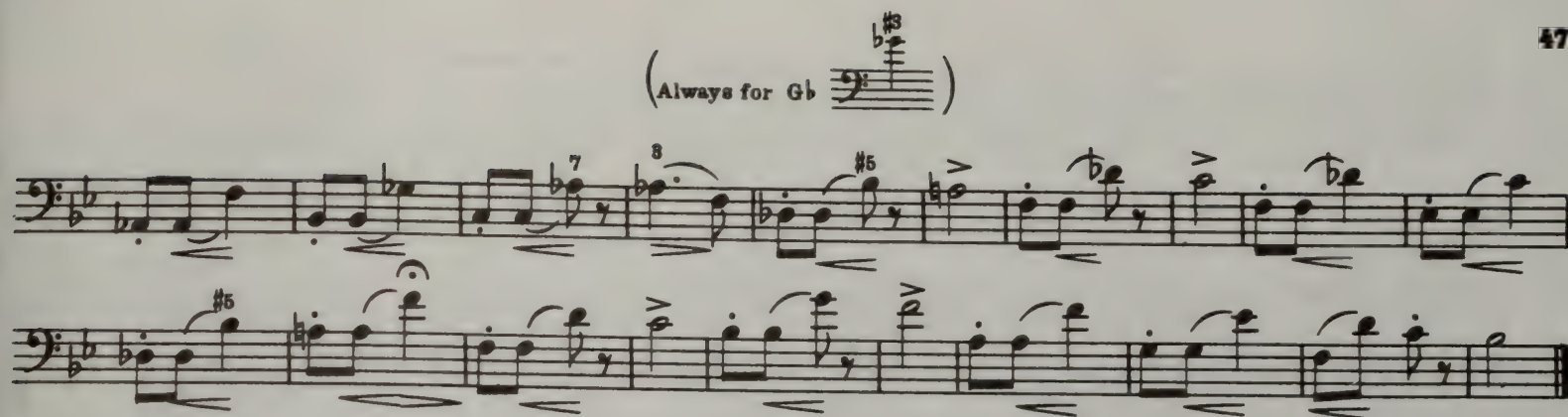
(Always for G \sharp )



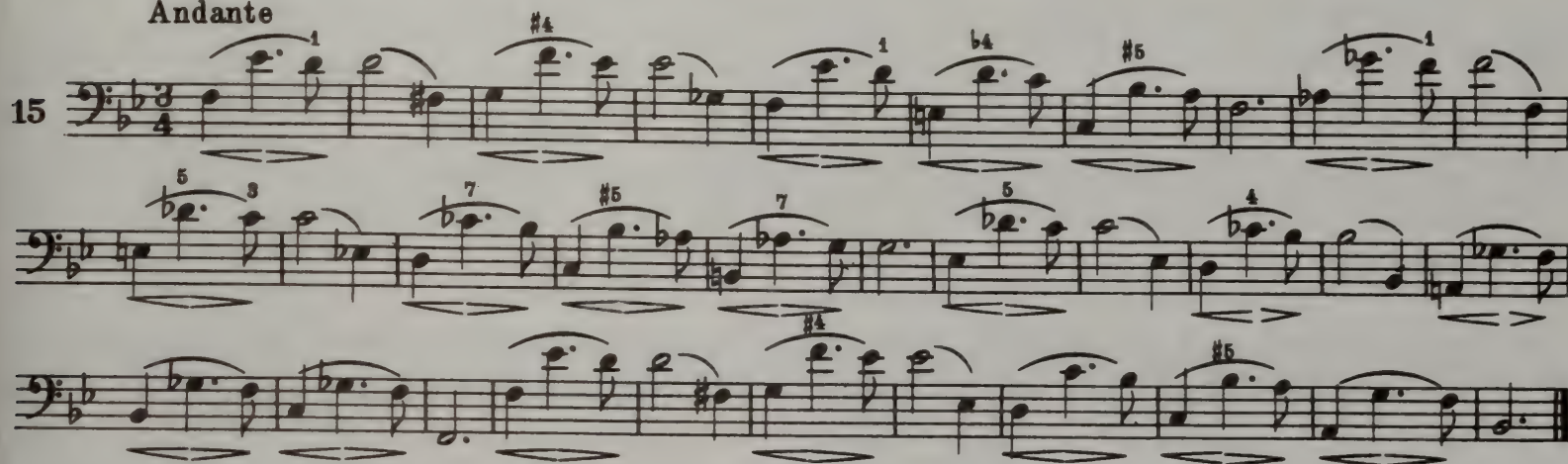
Allegretto



(Always for G \flat )

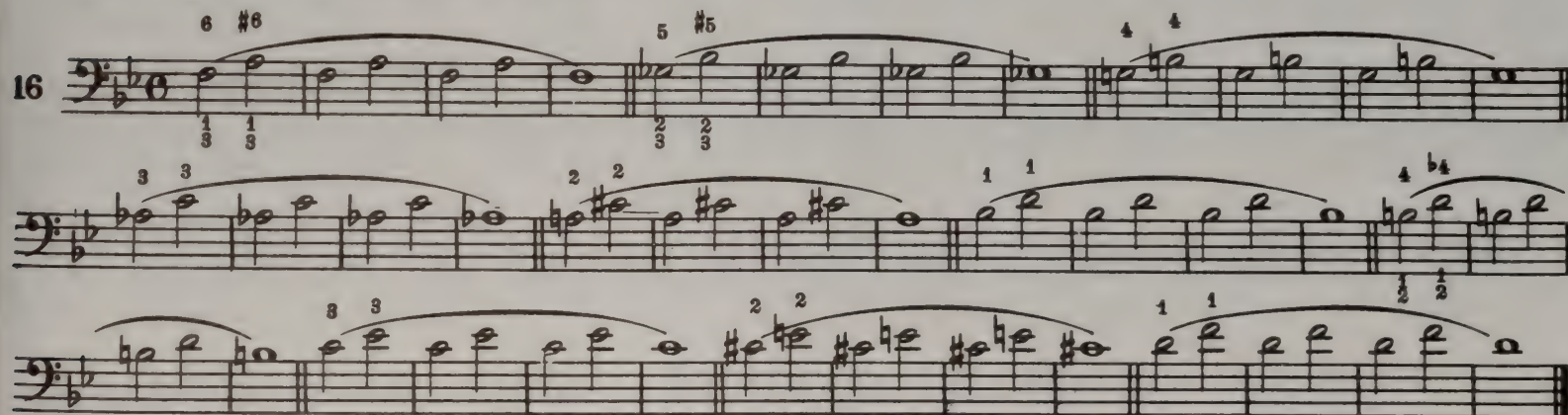


Andante



Exercises 16 to 23 inclusive should be played in the indicated tempo with scarcely any pressure, allowing the lips to change the notes. There being no movement in the jaw, these exercises should be practised slowly and great flexibility as well as strength will result.

Fingering for valves is below the staff.



Exercise 18 and onward, where a great number of notes appear, should be practised without change of positions, which, while possibly not in exact tune, is advisable for the sake of flexibility.

18

19

20

[illegible]

22

6

5

3

3

3

3

6

4

3

3

3

3

6

3

3

3

3

6

#6

3

3

3

3

6

2

2

3

3

3

3

6

#5

3

3

3

3

6

1

3

3

3

3

6

b4

3

3

3

3

6



3

3

3

3

6

(Always for F#)  (Always for G# 

The musical score for 'The Rose Tree' is presented in two systems, labeled 1 and 2. Both systems are in bass clef with a key signature of one flat (B-flat). The melody is written on a single staff. System 1 consists of four measures: the first measure has a whole note G2, the second has a half note G2 and a half note A2, the third has a half note A2 and a half note B2, and the fourth has a half note B2 and a half note C3. System 2 consists of four measures: the first measure has a whole note C3, the second has a half note C3 and a half note D3, the third has a half note D3 and a half note E3, and the fourth has a half note E3 and a half note F3. The score is written in a simple, clear style with a single staff and a key signature of one flat.

23

7 1 8 5

6 5 4 3

6 5 4 3

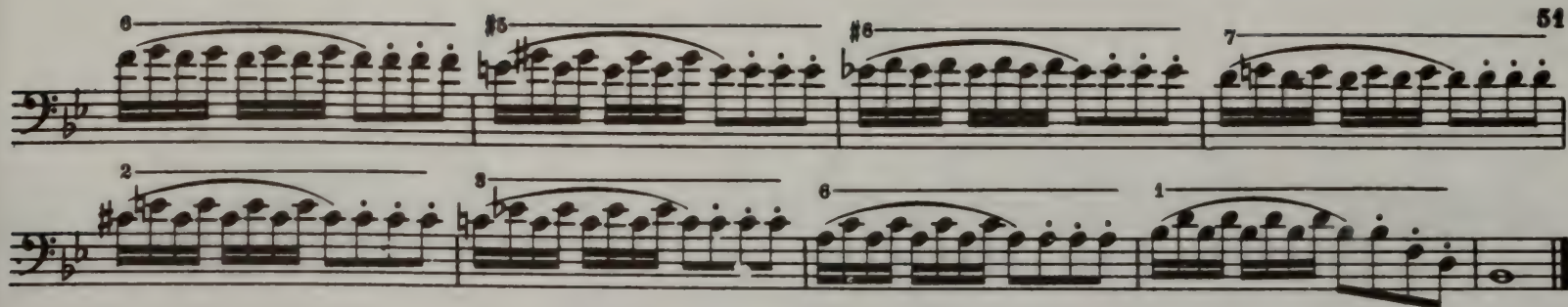
1 1

Allegro

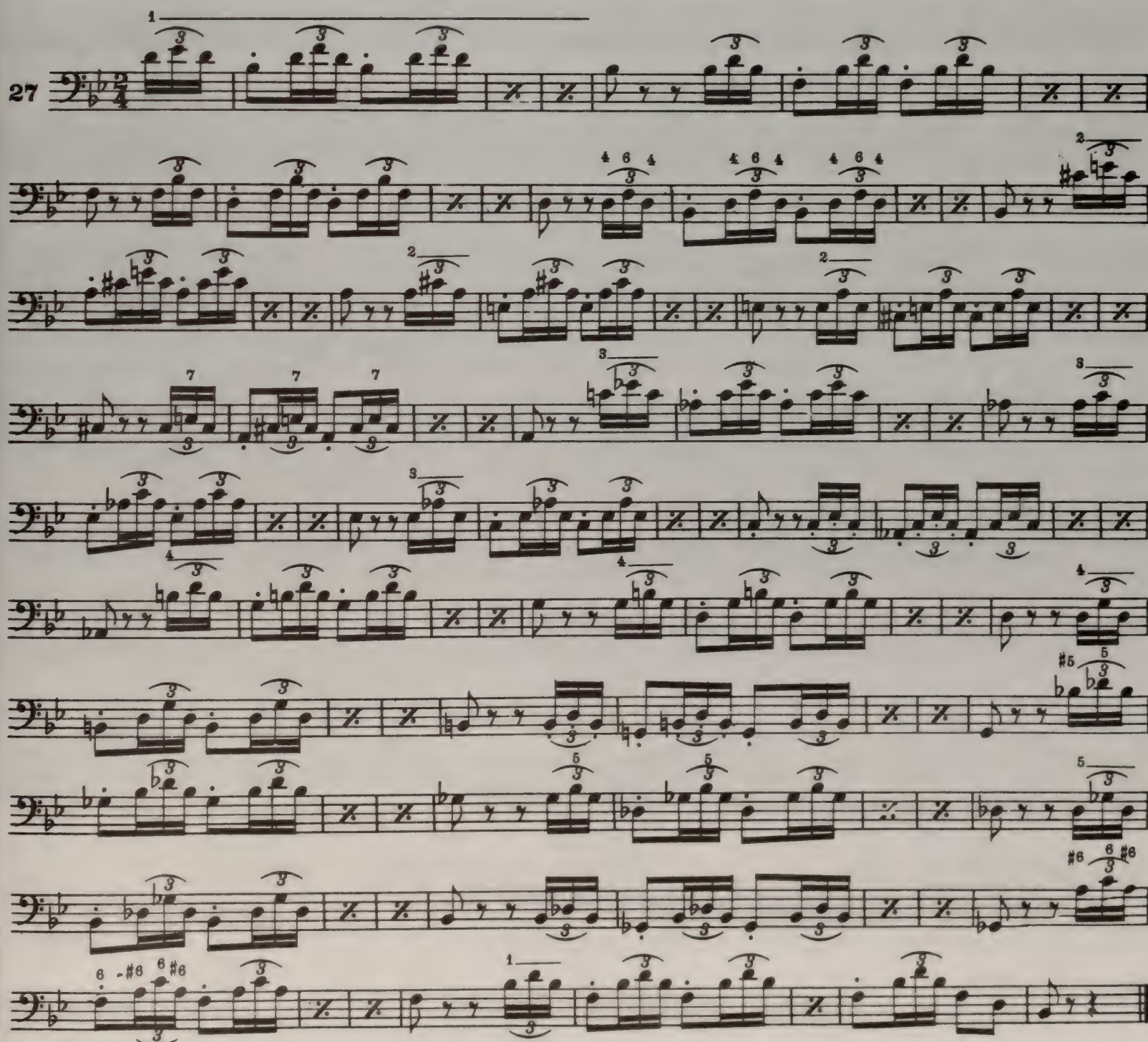
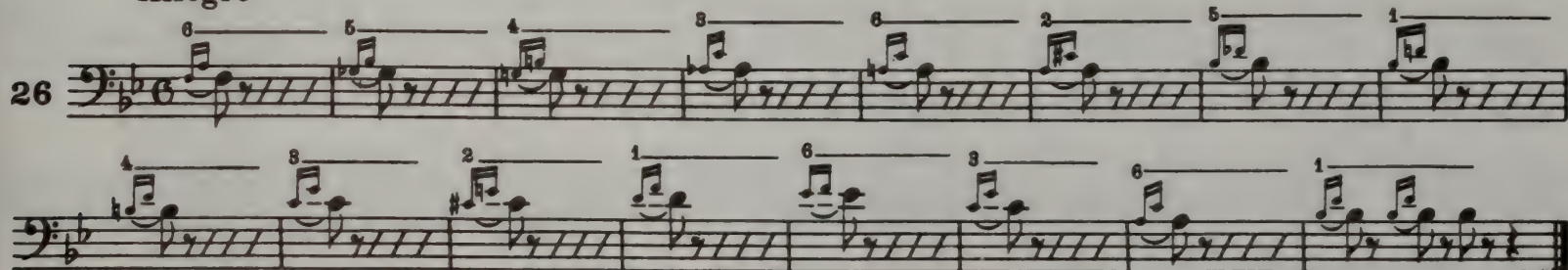
Allegro

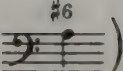
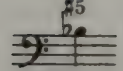
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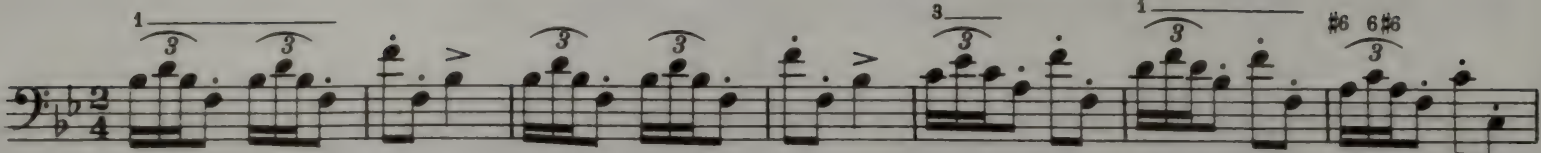
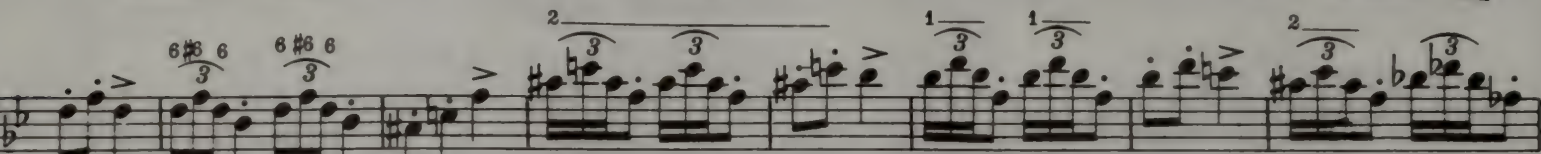
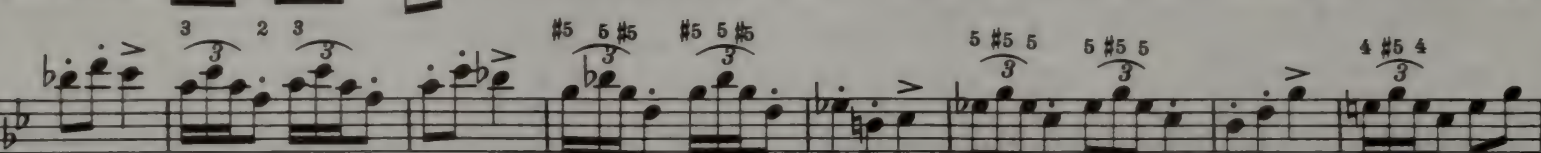
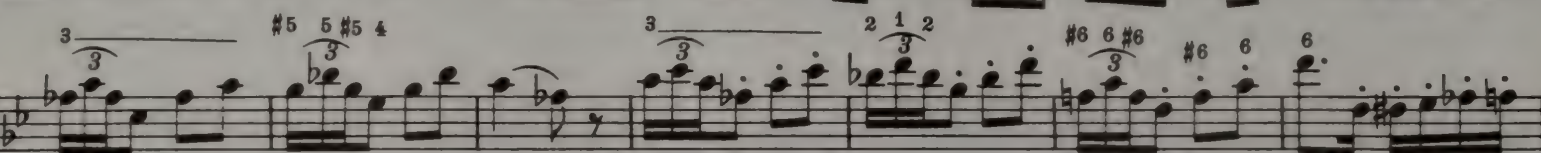
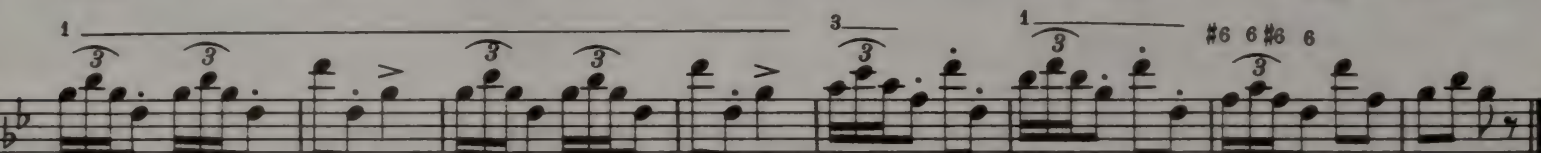
Allegro



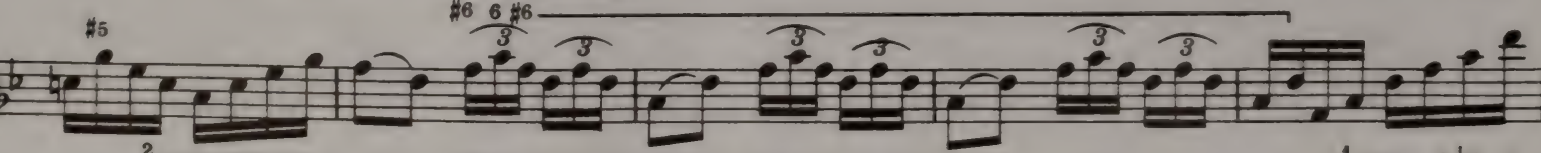
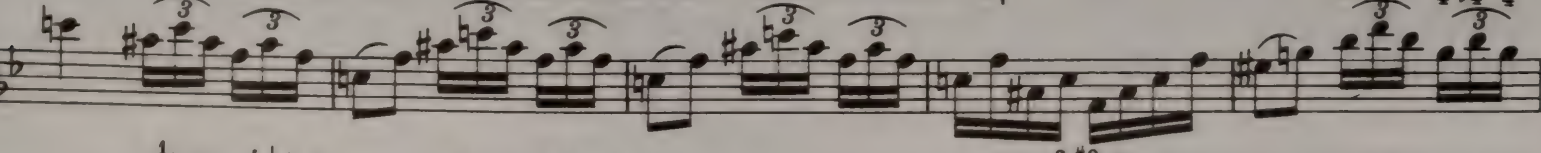

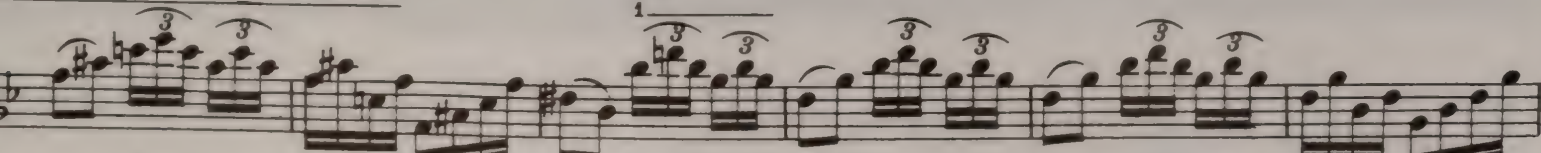



Allegro



(Always for A \sharp ) (Always for B \flat )

28 





29 







34

35


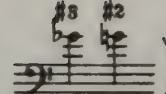
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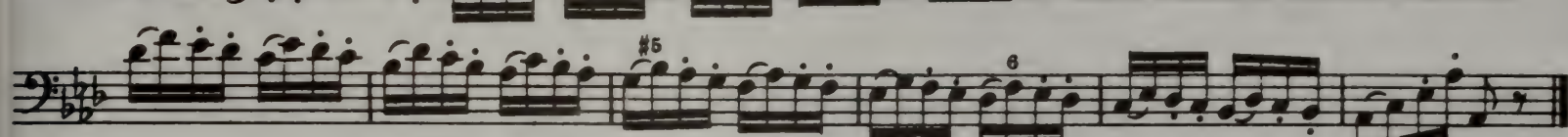
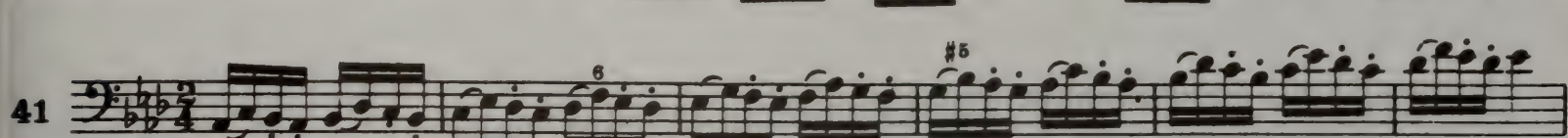
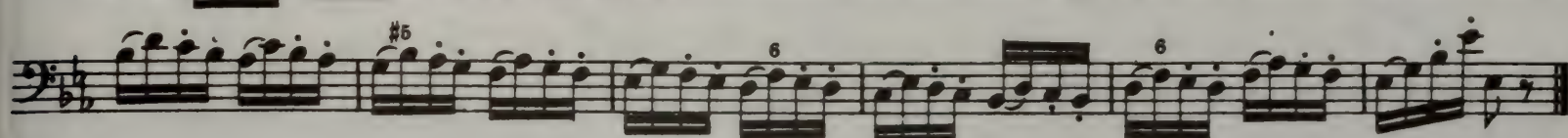
No. 31 No. 32 No. 33 No. 34 No. 35 No. 36

37

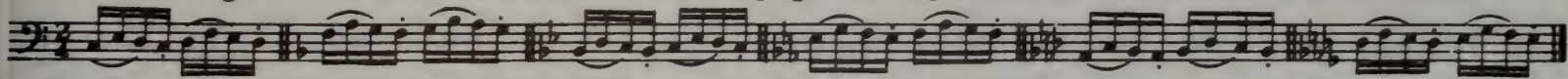
38

39

(Always for Bb and D)  (Always for Gb and $G\sharp$) 



The following different versions of exercises on this page are not practical for execution on the Slide Trombone.



No. 37

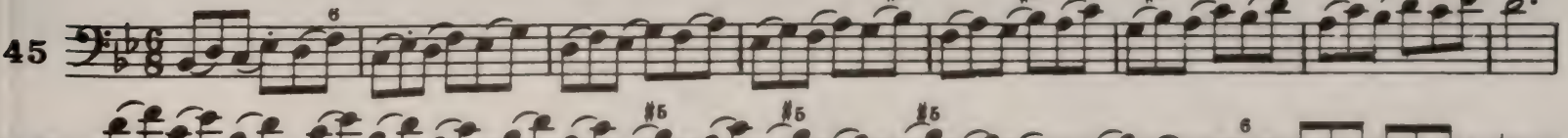
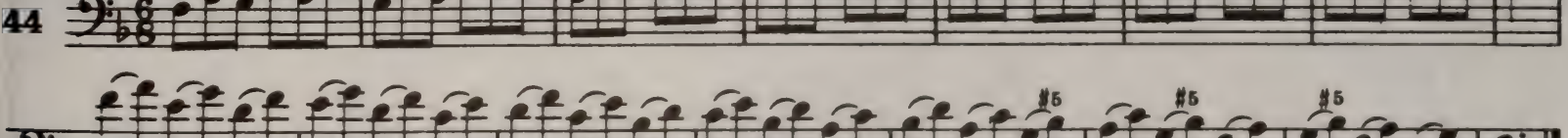
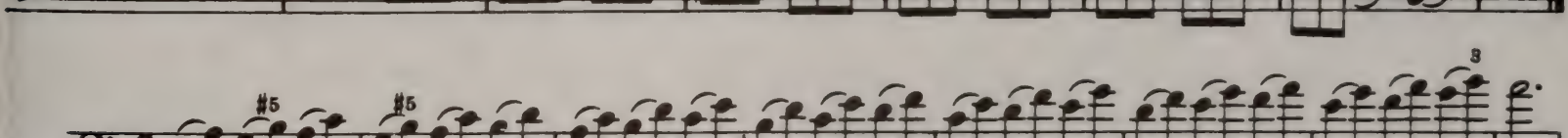
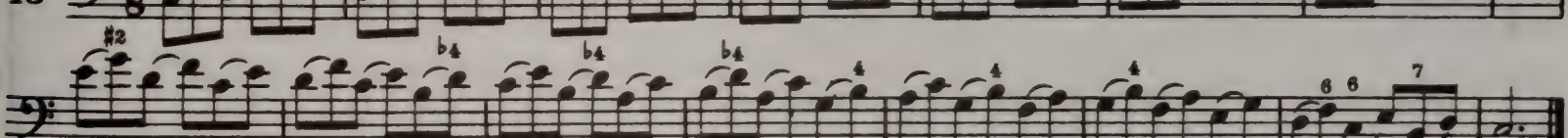
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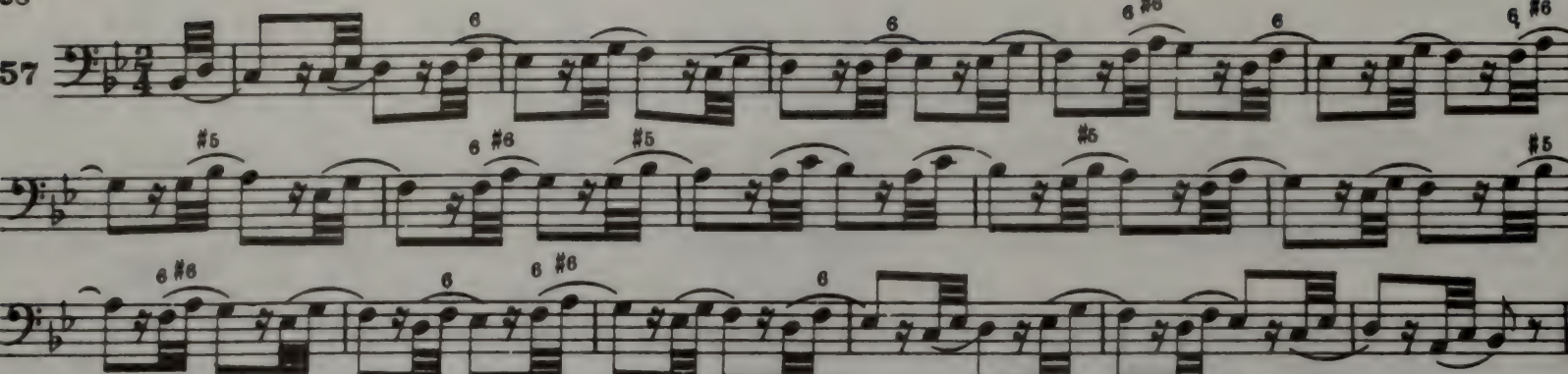
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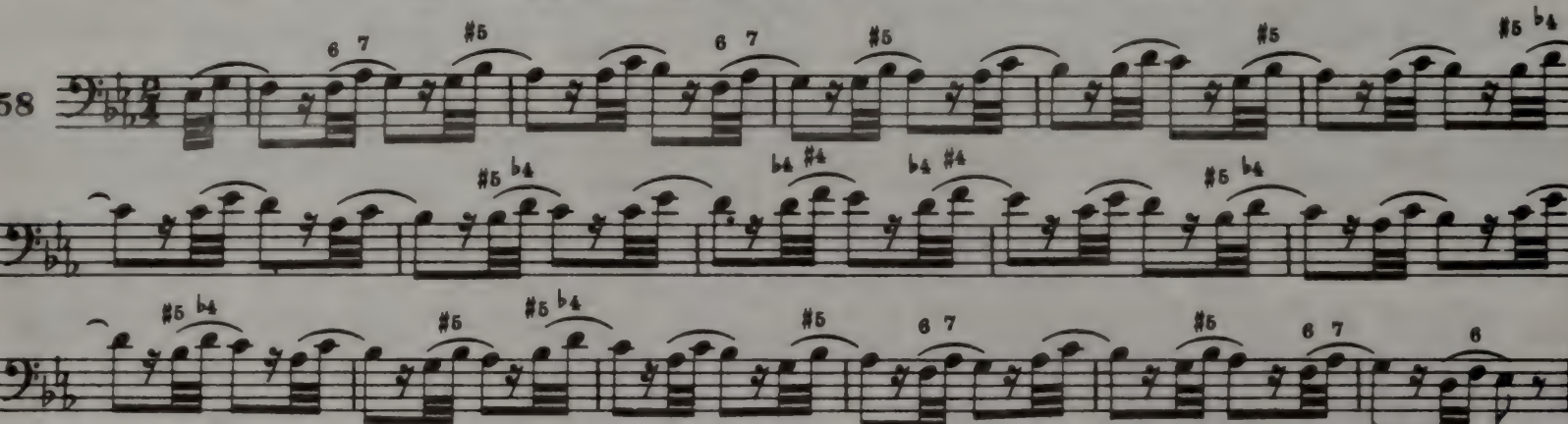


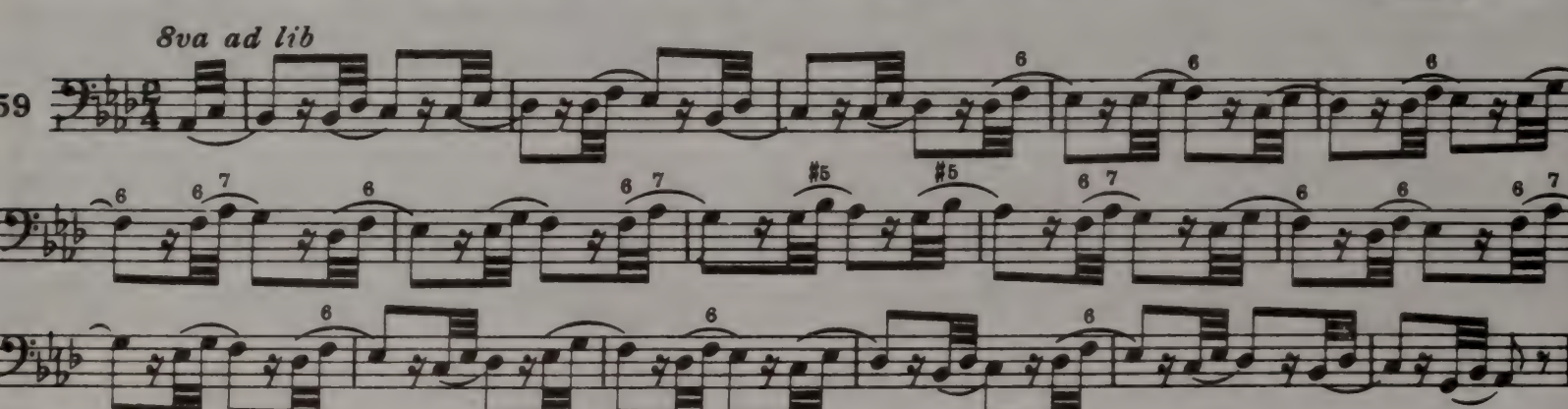
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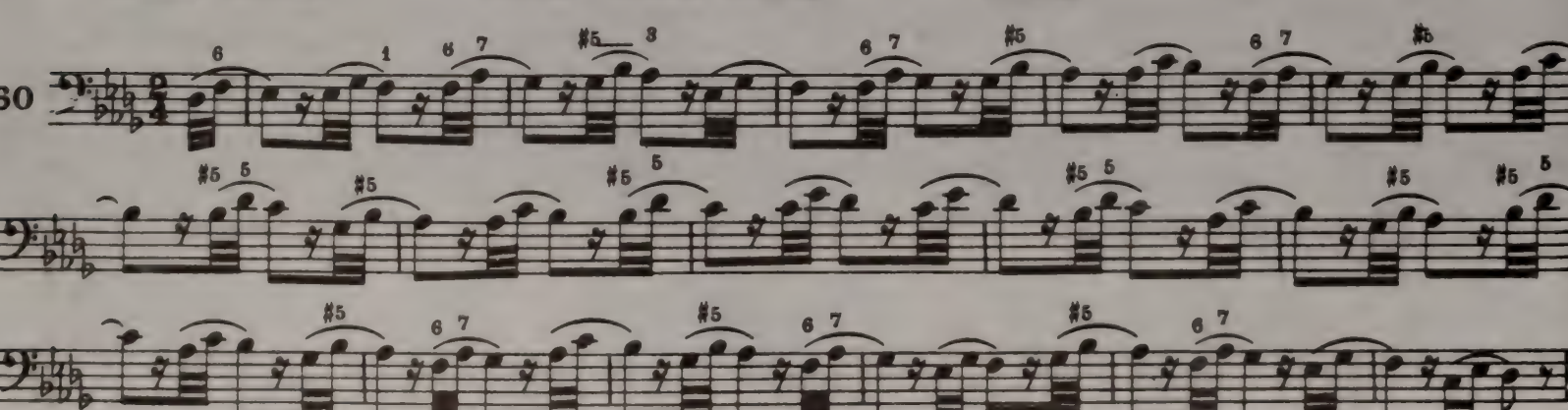
55

56

57 

58 

59 *8va ad lib* 

60 

At exercise 61, the grace notes are to be taken with a soft tongue, as marked; also use the *legato* when slur-
ring appears to be in bad taste

ring appears to be in bad taste

Allegro

61

A musical score for a piece titled 'Allegro'. The score is written on two staves, both in bass clef. The key signature has one flat (B-flat). The first staff begins with a measure number of 61. The music consists of eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) and fingerings (numbers 1-6) indicated above the notes. The second staff continues the melody, also with fingerings and accidentals. The piece ends with a double bar line.

62

Allegro

63

D.C. al

Allegretto

64

65

66

Two staves of musical notation in bass clef, key of B-flat major (two flats). The first staff (measure 66) contains a series of eighth-note patterns with various accidentals and fingerings (e.g., #5, b4, 4, #4, 1). The second staff (measure 67) continues the pattern with similar eighth-note runs and fingerings (e.g., b4, #5, 7, #5, 7, 1, 6).

Allegretto grazioso

67

Eight staves of musical notation in bass clef, key of B-flat major. The notation features complex eighth-note patterns with many accidentals and fingerings. The first staff (measure 67) has fingerings like 2, #5, 1, b4. Subsequent staves continue with similar rhythmic and melodic motifs, including triplets and various accidentals (e.g., #5, b4, 5, b4, 1, 7, #5, 6, #5, 7, #6, #5, #5, b4, 1, #2, 2, b4, #4, #4, b4, b4, b4).

68

Four staves of musical notation in bass clef, key of B-flat major. The first staff (measure 68) includes triplet markings (3) and fingerings (1, 3, 6, 3). The subsequent staves continue with eighth-note patterns and various accidentals (e.g., b4, 4, b4, 4).

69

27288-245

GENERAL INSTRUCTIONS for Position and Movement of the Slide

The slide must be held freely and glide easily with light short, *staccato* movement, going as far as possible in both directions. The player, in doing so must try to reverse the thought of stopping at any point half-way by remembering to strike as the slide passes the note. Freedom of action and clean playing will result. The player should disregard slurring when continuous and make a habit of a flat fourth when passing D natural in Keys of B \flat and E \flat .

DIRECTIONS FOR STUDY OF THE SCALES

Major Scales

The study of the scales has always been greatly neglected in works of the present description. As a rule, writers on the subject have generally contented themselves with providing a few examples and leaving the pupil to supply for himself, whatever may be wanting in the method. As a result, only a limited number of artists are capable of executing a scale correctly. However, it is of urgent importance that the scales should be diligently practised and owing to the importance to this branch of study, scale work has been treated to great length and in every variety of key in the following pages. One of the principal objectives to be gained through such study is perfect equality of sound, smooth *legato* and correct method of playing in general.

Minor Scales

Owing to the fact that the minor scale is naturally less rich than the major scale, examples of only the tonic and dominant have been given to offer an idea of its resources.

Chromatic Scales and Triplets

The chromatic scale is one of the most essential and as its study imparts ease to the manipulation of the instrument, it has been treated at considerable length in this method. Care must be taken in its study, to the accurate location of the various positions, in order that all the notes will be emitted with purity and fullness.

At first the student must practise slowly, taking time to mark the indicated rhythms with exacting care. In this form, just as in the diatonic scale, it is necessary to increase the sound while ascending and to diminish it again while descending; in doing this strict attention should be paid to time, nor should the latter part of each phrase be hurried, as is the habit with many players. The use of a metronome is also recommended, in order to arrive at a precise sense of tempo and rhythmic surety.

MAJOR SCALES

For example 1, think of a moderate tempo; strike the same number of notes on B flat as there are in the first two measures. This will set a standard to judge by, when playing the scales as they are written. Even tonguing and shifting make a pleasing effect which will result when tongue and arm are more intimate.

The image displays five major scales, numbered 1 through 5, written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. Each scale is presented on two staves. Scale 1 is in B-flat major. Scale 2 is in B-flat major. Scale 3 is in B-flat major. Scale 4 is in B-flat major. Scale 5 is in B-flat major. The scales include various fingering numbers (1, 2, 4, 6, 8) and articulation markings (accents, slurs, and breath marks) to guide the performer. The scales are written in a continuous, flowing manner, with the second staff of each scale continuing the first.

The continuous slurring in exercises from number 10 on, while suitable for the Valve Trombone and Baritone, is to be disregarded for the Slide Trombone.

6

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Long slurs for exercises 12 to 16 to be disregarded on the Slide Trombone.

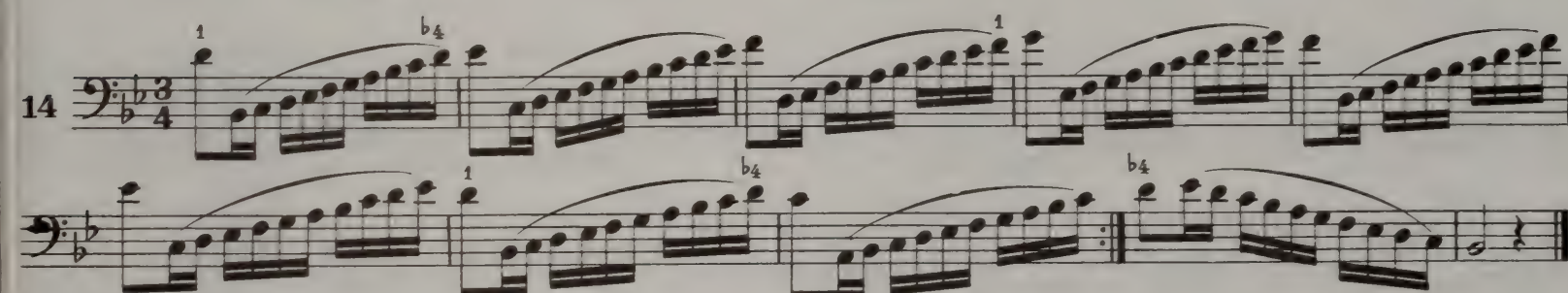
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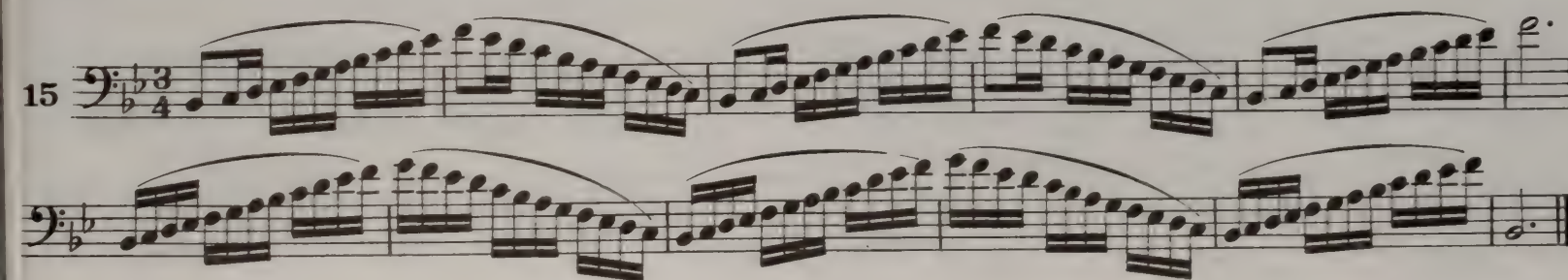
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14



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16



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Long slurs for Exercises 20 21 and 22 to be disregarded on the Slide Trombone.

20

21

System 21, measures 1-4. Treble and bass staves in 2/4 time, key of B-flat major. Features rapid sixteenth-note runs with slurs.

22

System 22, measures 1-4. Treble and bass staves in 2/4 time, key of B-flat major. Features rapid sixteenth-note runs with slurs.

23

System 23, measures 1-4. Treble and bass staves in 2/4 time, key of B-flat major. Features rapid sixteenth-note runs with slurs and fingerings 1, 3, 2, 2.

24

System 24, measures 1-4. Treble and bass staves in 2/4 time, key of B-flat major. Features rapid sixteenth-note runs with slurs and fingerings 2.

25

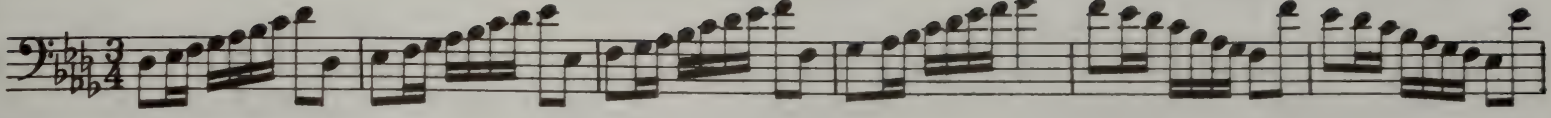
System 25, measures 1-4. Treble and bass staves in 2/4 time, key of B-flat major. Features rapid sixteenth-note runs with slurs and fingerings #5, 5, 4.


26

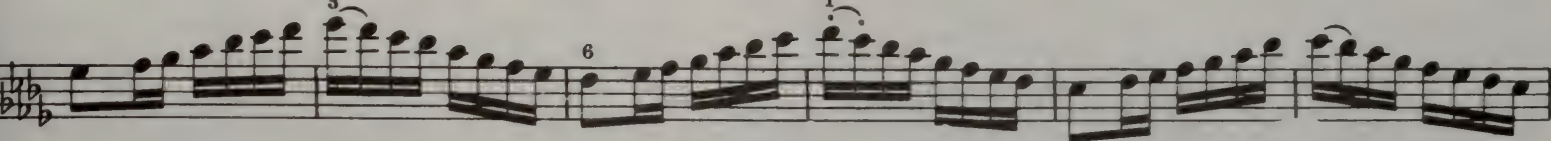
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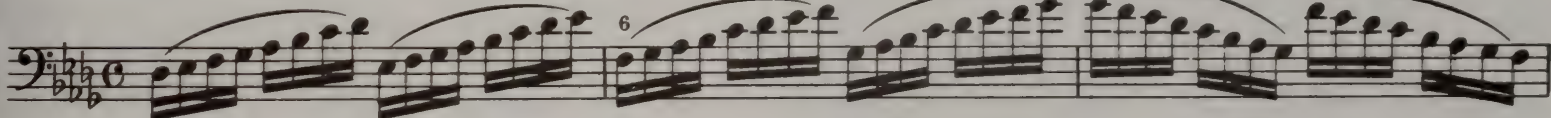
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31 

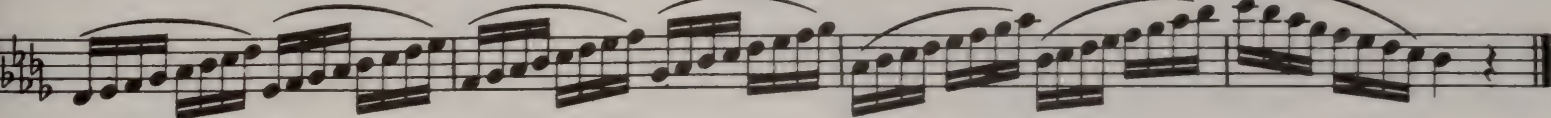
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31 

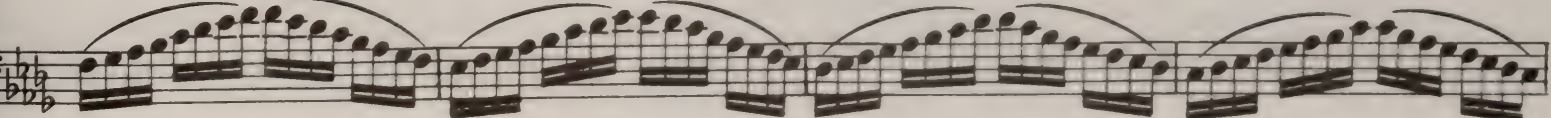
Long slurs for Exercises 32 and 33 to be disregarded on the Slide Trombone.

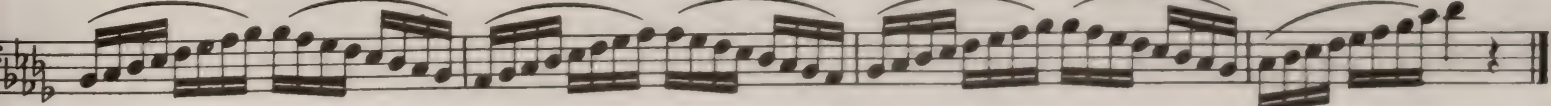
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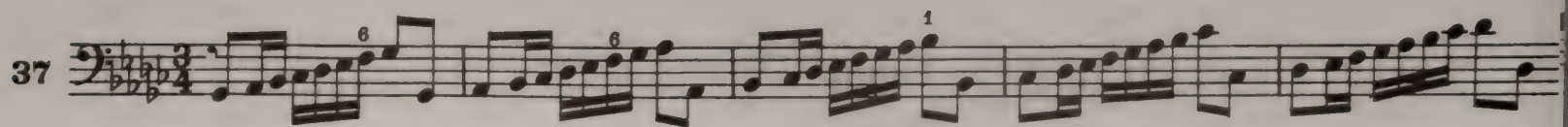
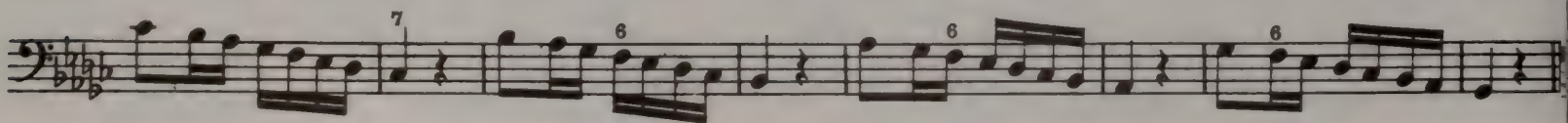
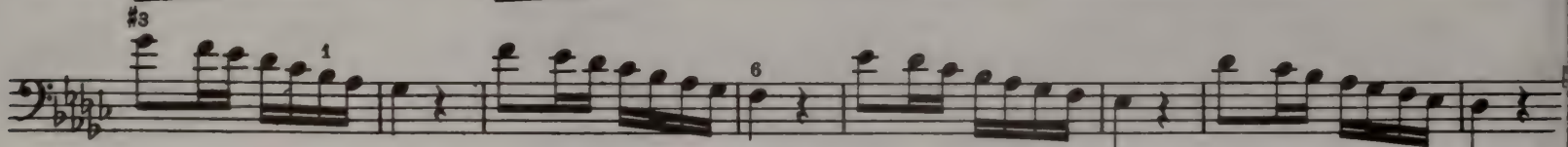
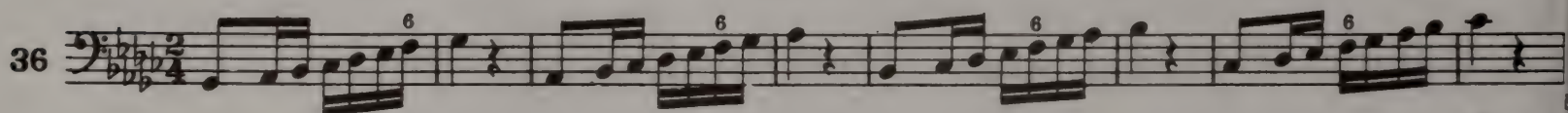
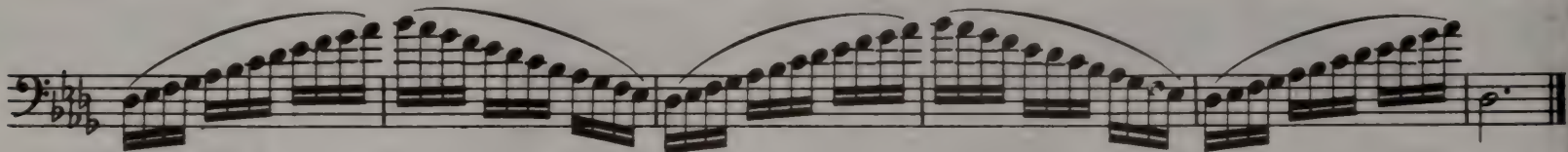
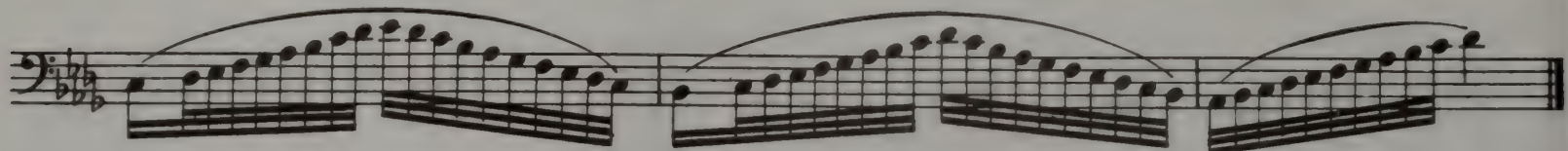
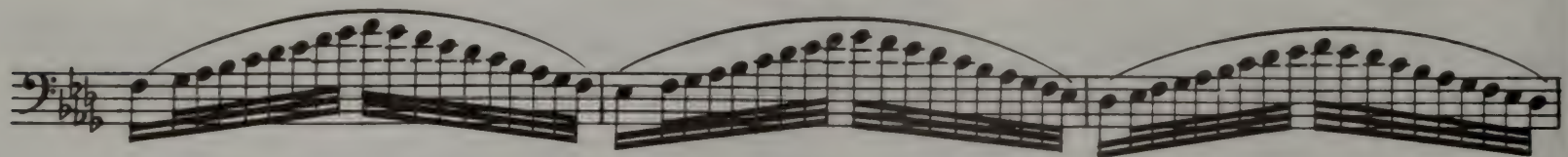
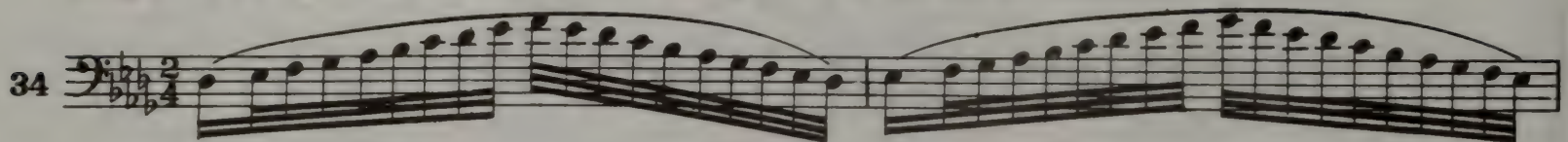
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33 

33 

Long slurs for Exercises 34 and 35 to be disregarded on the Slide Trombone.



38

Long slurs for Exercises 39, 40 and 41 to be disregarded on the Slide Trombone.

39

40

41

42

Two staves of music. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of two sharps (F-sharp, C-sharp) and a 2/4 time signature. Both staves contain eighth-note patterns with rests.

Continuation of the musical score for measures 42-43, showing the same eighth-note patterns and rests on two staves.

43

Two staves of music. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of two sharps (F-sharp, C-sharp) and a 2/4 time signature. Both staves contain eighth-note patterns with rests.

Continuation of the musical score for measures 44-45, showing the same eighth-note patterns and rests on two staves.

Continuation of the musical score for measures 44-45, showing the same eighth-note patterns and rests on two staves.

44

Two staves of music. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of two sharps (F-sharp, C-sharp) and a 2/4 time signature. Both staves contain eighth-note patterns with rests.

Continuation of the musical score for measures 46-47, showing the same eighth-note patterns and rests on two staves.

45

2 1 2 #3 2 1 1 2

46

47

b₄

Long slurs for Exercises 48 and 49 to be disregarded on the Slide Trombone.

48

49

Long slurs for Exercises 50 54 55 and 56 to be disregarded on the Slide Trombone.

50

51

52

53

54

55

56

57

58

59

Exercise 59 is a bass clef piece in 2/4 time, consisting of three staves of eighth-note runs with slurs. Fingerings 'b4' and '1' are indicated above the notes.

Long slurs for Exercises 60, 61, 62 and 66 to be disregarded on the Slide Trombone.

60

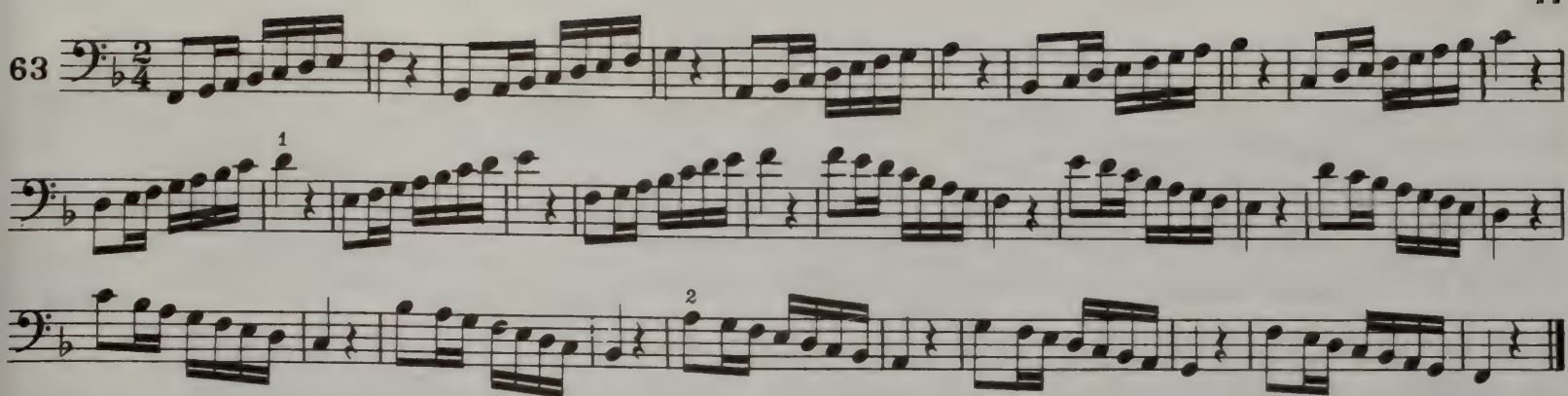
Exercise 60 is a bass clef piece in common time, consisting of two staves of eighth-note runs with long slurs. The first staff starts with a treble clef and a common time signature, then changes to a bass clef.

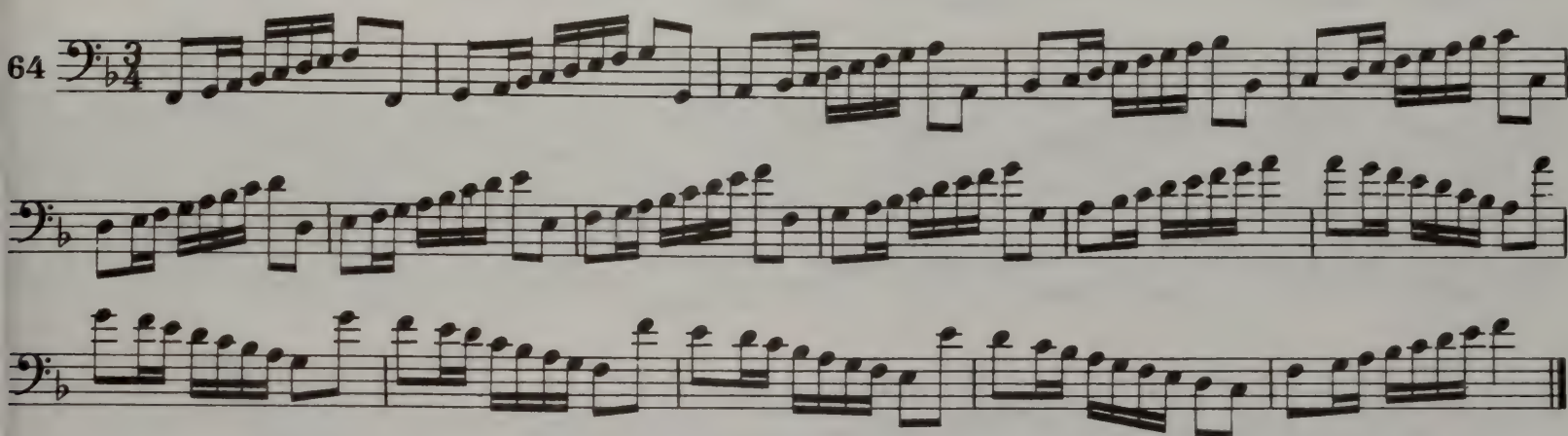
61

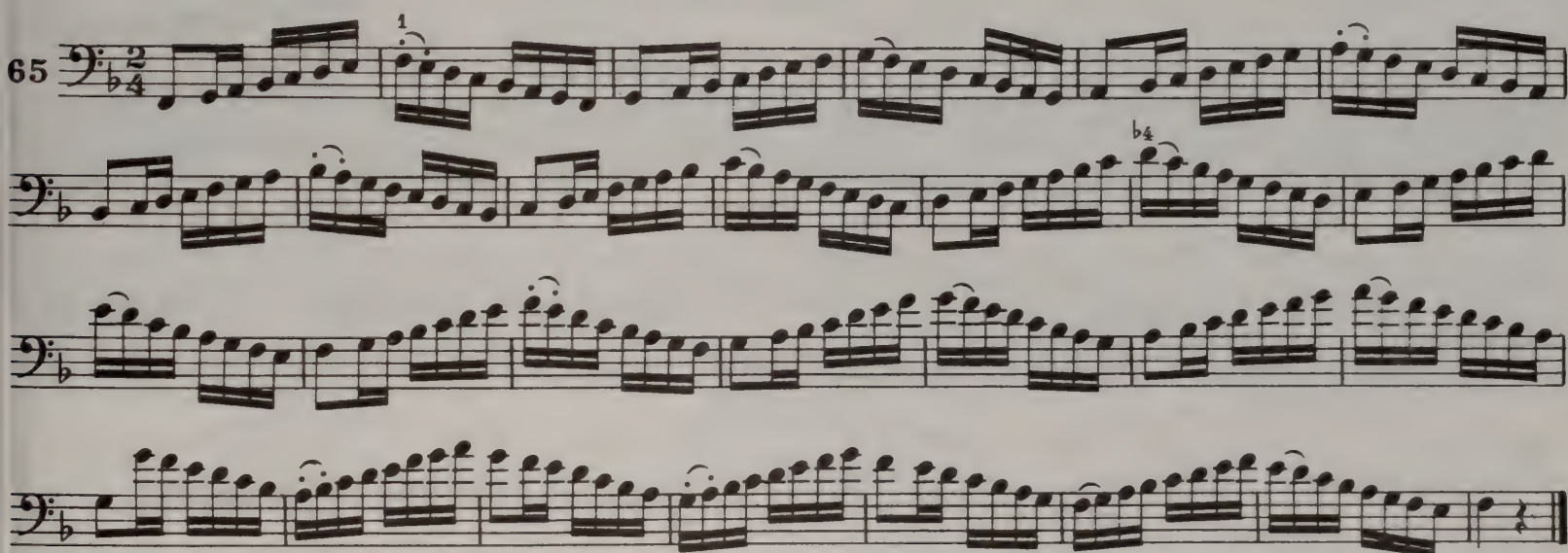
Exercise 61 is a bass clef piece in common time, consisting of three staves of eighth-note runs with long slurs. The first staff starts with a treble clef and a common time signature, then changes to a bass clef.

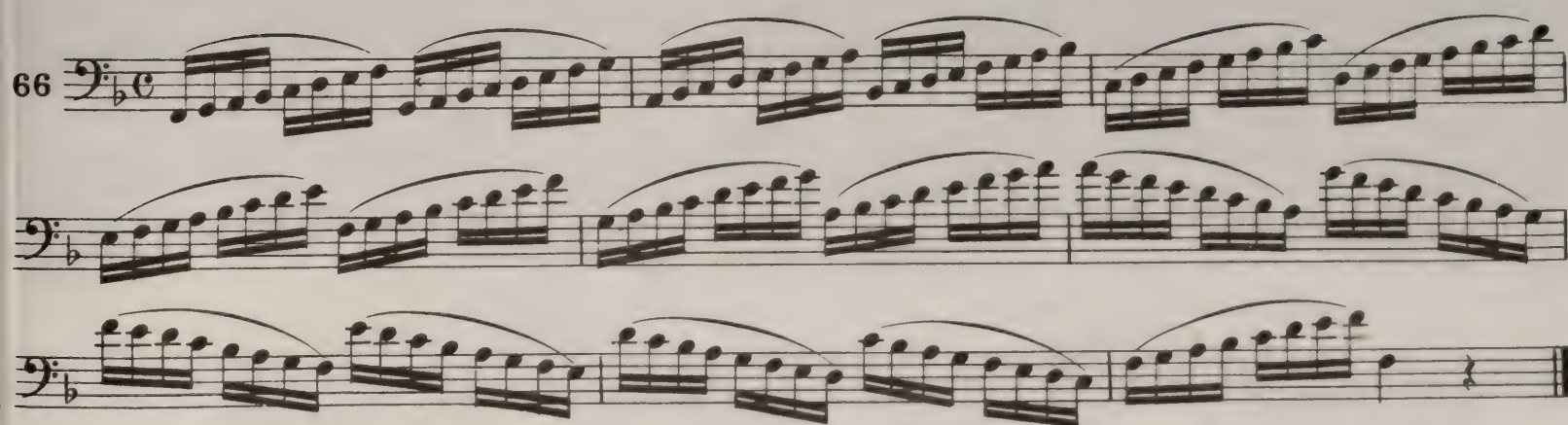
62

Exercise 62 is a bass clef piece in 2/4 time, consisting of four staves of eighth-note runs with long slurs. The first staff starts with a treble clef and a 2/4 time signature, then changes to a bass clef.

63 

64 

65 

66 

Long slurs for Exercises 67 68 and 69 to be disregarded on the Slide Trombone.

67

Exercise 67 consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and common time (C). The subsequent four staves are in bass clef. The music is composed of eighth-note patterns, with long slurs spanning across the staves. The patterns involve ascending and descending eighth-note runs.

68


Exercise 68 consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and 2/4 time. The subsequent three staves are in bass clef. The music is composed of eighth-note patterns, with long slurs spanning across the staves. The patterns involve ascending and descending eighth-note runs.

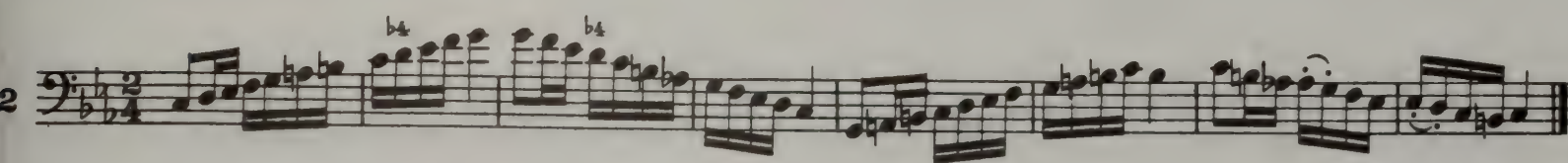
69


Exercise 69 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and 2/4 time. The subsequent two staves are in bass clef. The music is composed of eighth-note patterns, with long slurs spanning across the staves. The patterns involve ascending and descending eighth-note runs.


Minor Scales

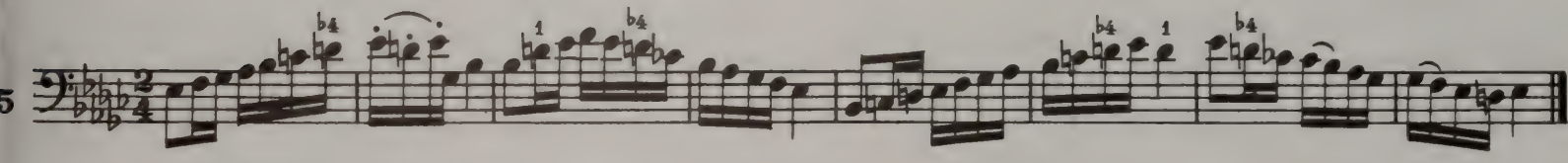
(See page 62)

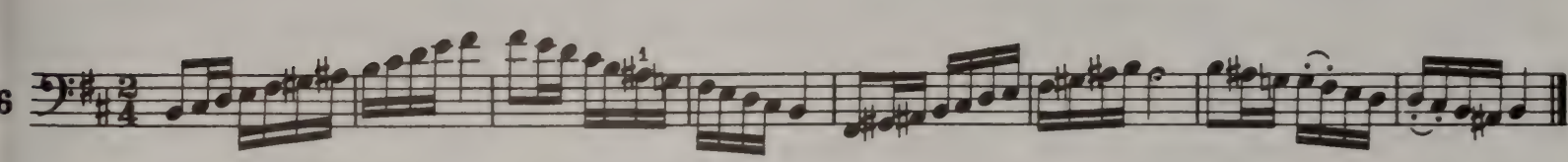
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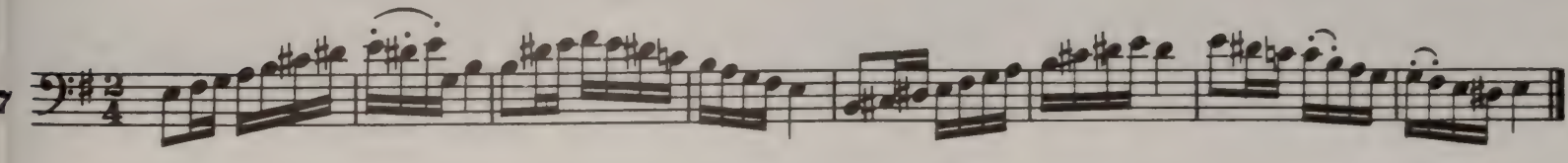
2 


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4 

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8 

9 

Chromatic Scales

(See page 62)

Exercises numbers 1 to 9 should be played *staccato* only on the Slide Trombone. Where positions follow chromatically, it is advisable to accent the first note of each count. It is much easier to retain good pitch and a sense of position when accented.

Again let us try to glide with the right hand instead of stopping for each note. Strike as you pass it. This will establish a smooth, easy system of shifting.

1

2

3

4

Exercise 4: A series of eighth-note runs in bass clef, 2/4 time, key of B-flat major. The exercise consists of six measures, each spanning two lines of the staff. The notes are: Line 1: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 2: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 3: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 4: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 5: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 6: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. The exercise ends with a double bar line.

5

Exercise 5: A series of eighth-note runs in bass clef, 2/4 time, key of B-flat major. The exercise consists of six measures, each spanning two lines of the staff. The notes are: Line 1: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 2: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 3: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 4: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 5: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. Measure 6: Bb, C, D, Eb, F, G, Ab, Bb; Line 2: Bb, C, D, Eb, F, G, Ab, Bb. The exercise ends with a double bar line.

6

System 6 contains measures 1 through 8. It consists of five staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 6/8. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often grouped in pairs or fours. Slurs are used to group phrases of notes across measures. Measure 8 ends with a double bar line.

7

System 7 contains measures 9 through 13. It also consists of five staves of music in the same key signature and time signature as system 6. The notation continues with similar rhythmic complexity, including many beamed notes and slurs. Measure 13 ends with a double bar line.

8

9

Chromatic Triplets

In these Exercises from numbers 10 to 30, the long slurs are again to be disregarded on the Slide Trombone. The Chromatic Triplet scales may appear awkward to Trombone players, but double benefits are to be derived from practising them. They should be practised *legato* with a loose wrist and students will derive a sense of position with the right arm which is very valuable in chromatic passages; in addition a decided tongue position in *legato* will be cultivated.

Exercise 10: Bass clef, 2/4 time. The exercise consists of three staves. The first staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The second staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The third staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The exercise concludes with a final measure containing a whole note.

Exercise 11: Bass clef, 2/4 time. The exercise consists of three staves. The first staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The second staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The third staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The exercise concludes with a final measure containing a whole note.

Exercise 12: Bass clef, 2/4 time. The exercise consists of three staves. The first staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The second staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The third staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The exercise concludes with a final measure containing a whole note.

Exercise 13: Bass clef, 2/4 time. The exercise consists of three staves. The first staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The second staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The third staff contains two measures of triplet eighth notes, each marked with a '3' and a slur. The exercise concludes with a final measure containing a whole note.

14

8va ad lib.....

15

8va ad lib.....

16

17

8va ad lib.....

18
19
20
21
22

This musical score is written for a bass clef instrument in 2/4 time. It consists of several systems of music, each containing one or two staves. The notation is highly technical, featuring a wide range of accidentals (sharps, flats, naturals, and double flats) and complex rhythmic patterns. Fingerings are indicated by numbers 1 through 5 above the notes. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall style is that of a classical or contemporary instrumental piece, possibly for a double bass or a similar low-register instrument.

23

24

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28

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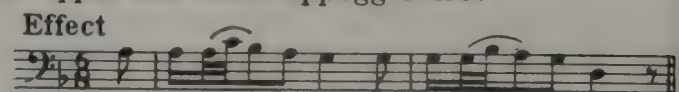
This page contains two systems of musical notation, labeled 28 and 29. Each system consists of four staves of music. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The music features complex, flowing melodic lines with many slurs and ties, suggesting a continuous, intricate piece. System 28 spans measures 1 through 8, and system 29 spans measures 1 through 8. The notation includes various accidentals (sharps, flats, naturals) and rests, indicating a highly technical and expressive composition.

30

31

This musical score is written for a single melodic line in bass clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into two systems. The first system, labeled '30', contains four staves of music. It begins with a treble clef and a key signature of two flats. The melody is characterized by eighth and sixteenth notes, often beamed together in groups of three or four. There are several slurs and ties throughout the system. The second system, labeled '31', contains eight staves of music. It begins with a treble clef and a key signature of two flats. The melody continues with similar rhythmic patterns, including many triplets marked with a '3' and a slur. There are also slurs and ties throughout the system. The score ends with a double bar line and a repeat sign.

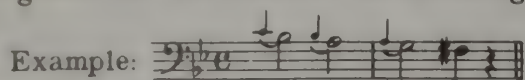

(b) The second variety of double appoggiatura, is composed of an upper and lower appoggiatura.

Example  Should be executed thus: 

These appoggiaturas, as well, should take their value from the note preceding the note which they accompany. (See Exercises from 36 to 41).

THE LONG APOGGIATURA

The long *appoggiatura* is a grace note, in no way constituting a portion of a measure, but which, nevertheless, is given half the value of the following note.

Example:  Effect: 

The *appoggiatura* may be placed above or below any note. When placed above, it may be at the distance of a tone or half-tone; when it is placed below, it ought invariably to be at the distance of a half-tone.

For instance: 

In the music of the old masters are to be found numerous examples of appoggiatura, intended to take half the value of the note which they precede, but, at the present day, in

Preparatory Studies for the Gruppetto

93

These studies easily present the best examples for *legato* playing back of the upper teeth, in this book. The student should refer to explanatory notes on page 44 which in turn refer to Examples 1 and 2 on page 44. This page in particular, will do much to prepare students for melody playing. Tone in these groups is continuous and the style is greatly improved if articulated. It is in bad taste if dependent upon the slide alone to change the note.

Also staccato; (see note on next page)

1

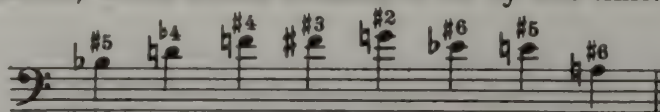
The study of Exercises 2 and 3 brings valuable results for *legato* in combination with many slurs where the breath is lessened to produce flowing melody or as described, the singing tone. Slur when possible, as before stated.

The musical score for Exercise 2 consists of 12 staves of music, all written in bass clef. The first staff is marked with a '2' and a '4' in the bottom left corner, indicating a 2/4 time signature. The key signature for the first staff is one flat (B-flat). The subsequent staves change key signatures: the second staff has two flats (B-flat, E-flat), the third has three flats (B-flat, E-flat, A-flat), the fourth has two flats (B-flat, E-flat), the fifth has one flat (B-flat), the sixth has two sharps (F-sharp, C-sharp), the seventh has one sharp (F-sharp), the eighth has no sharps or flats (C major), the ninth has one sharp (F-sharp), the tenth has two sharps (F-sharp, C-sharp), the eleventh has one sharp (F-sharp), and the twelfth has no sharps or flats (C major). The music is characterized by continuous eighth-note patterns, often grouped in pairs or fours, and is frequently slurred across measures. Some measures include fingerings, such as '1' and '6'.

3

The musical score consists of 12 staves of music, each containing a single melodic line for a bassoon. The notation is dense, with many slurs and ties, indicating a fast and continuous melody. The key signature is B-flat major (two flats), and the time signature is 2/4. The first staff is marked with a '3' at the beginning. The music is written in a single system, with each staff representing a measure of the piece.

Directions for accurate intonation, which should be known to all by this time.



Exercises number 4 up to and including 23 are to be practised with the combination of the *legato attack* and the slur. While doing this, care must be taken at all times to avoid any sound of a *glissando or smear* when using the *legato* attack. In this way, the student may learn to articulate tastefully in any sort of melody where the articulations are usually marked by slurs, when the writer really means to convey the thought of continuous tone, either by articulated *legato* or the natural slur on a Slide Trombone. These exercises will aid the student in his decision of slur or *legato*, and where a break in tone is possible. Again the student is to be advised to slur when possible. Valve instruments can slur all the tones mechanically, while the Slide Trombone is not capable of such action. For this reason these studies are so important, in-as-much as they coach the ear to do with good taste what is very simple on valve instruments. *Slur and legato* are very effective and pleasant to the ear on a Trombone.

This page of musical notation is for guitar, consisting of three systems, each with three staves. The notation is written in bass clef with a key signature of one flat (B-flat). The systems are numbered 4, 5, and 6.

- System 4:** The first staff begins with a treble clef and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1, 6, 6, 6, 1, 2, 1, #5, 1) and articulations (accents). The second and third staves continue the melodic line with similar rhythmic patterns and fingerings.
- System 5:** The first staff begins with a treble clef and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1, 1, #5, 1, 1, 6, 6) and articulations (accents). The second and third staves continue the melodic line with similar rhythmic patterns and fingerings.
- System 6:** The first staff begins with a treble clef and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1, 1, 6, 6, 1, 1, 6) and articulations (accents). The second and third staves continue the melodic line with similar rhythmic patterns and fingerings.


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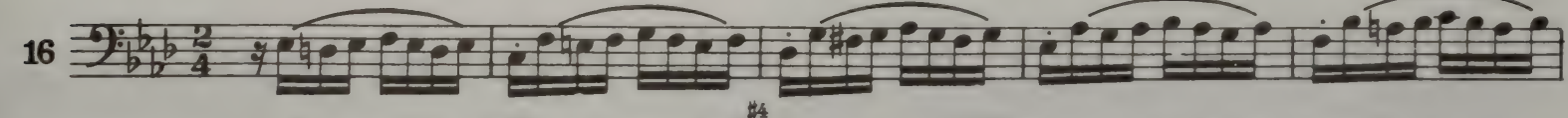
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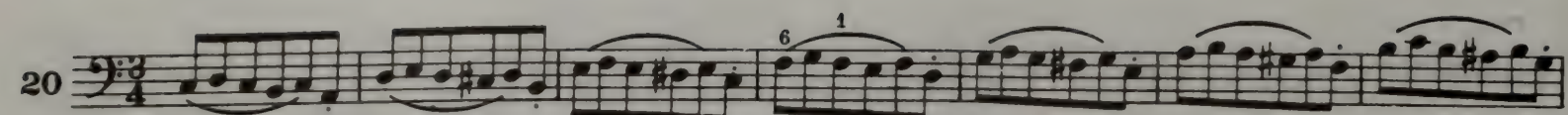
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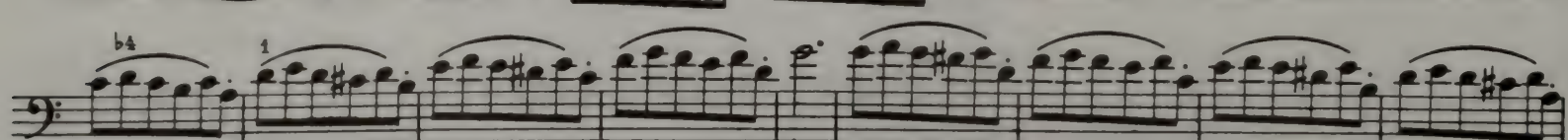
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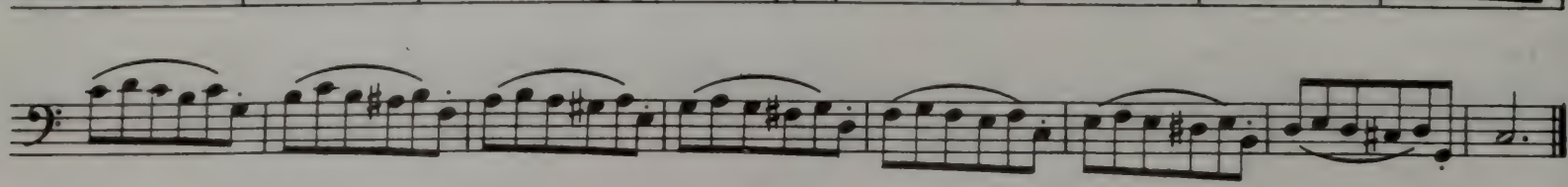
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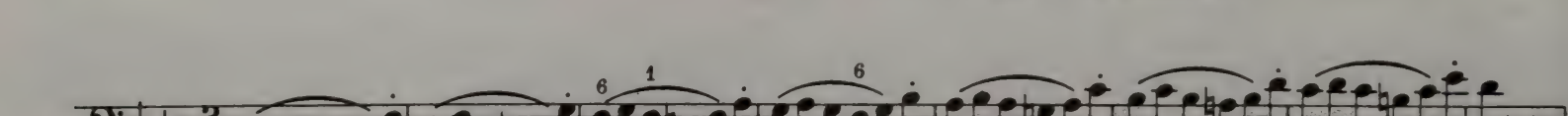
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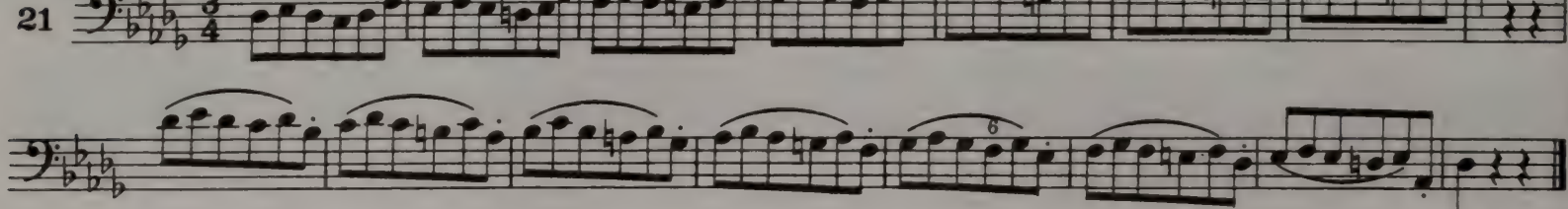
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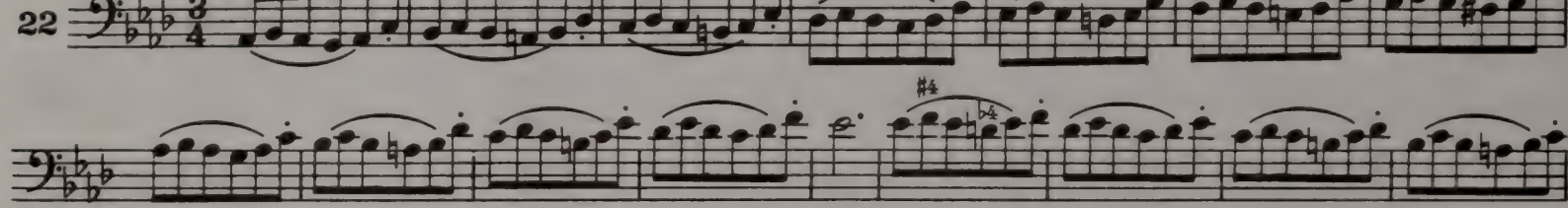


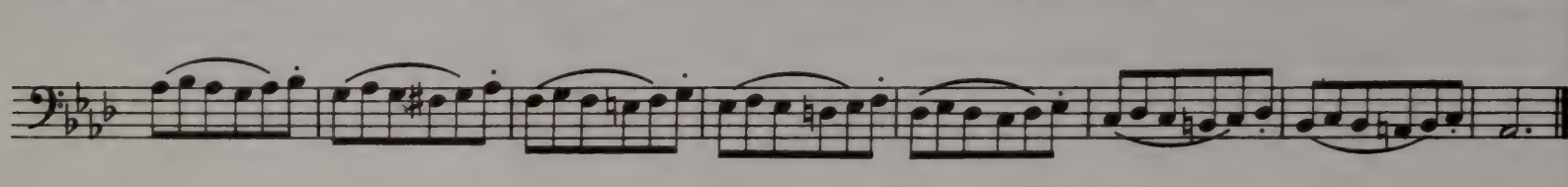



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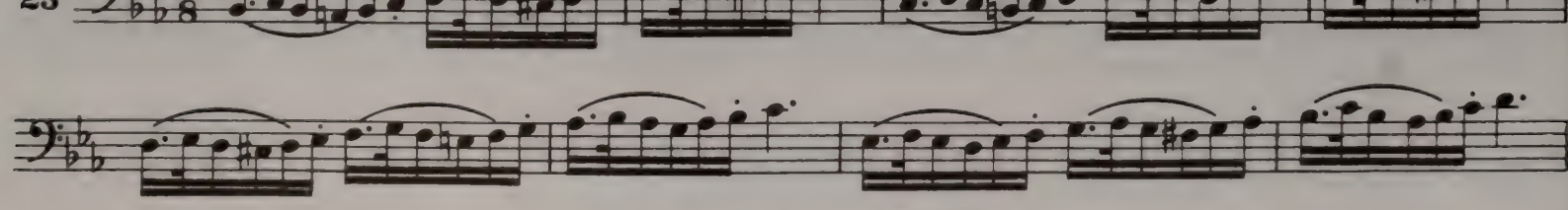


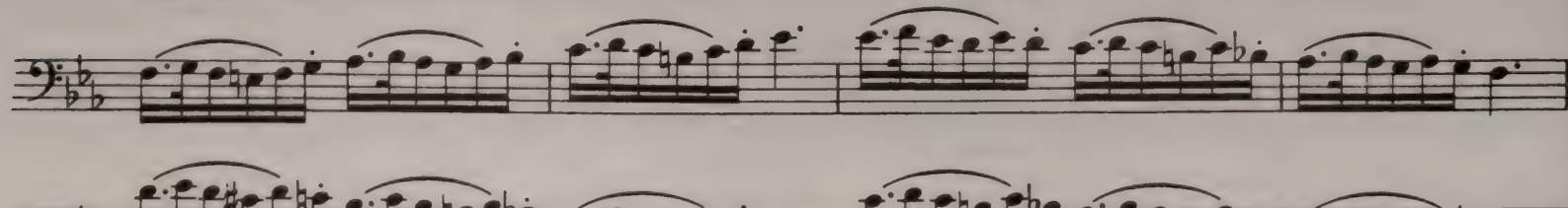
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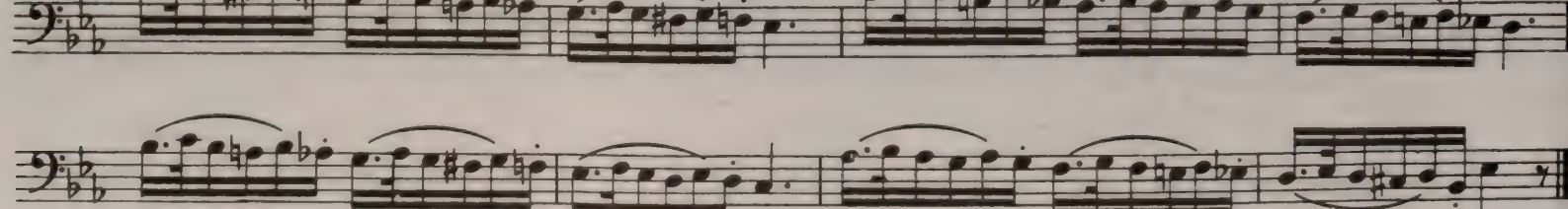


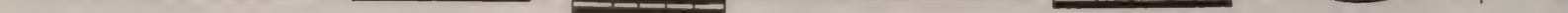


23 









The Gruppetto

101

From this page on - (Exercise 24) and where the *Gruppetto* appears to sound useless on a Slide Trombone, the student must remember to slur lightly wherever possible and use a more definite *legato* stroke which may be indicated as a *staccato legato*. This in reality would be halfway between both and resulting in definite tones in awkward positions, where the player gives an impression of attempted slight, through lack of ability.

Allegretto

24

Allegro

25

In attempting to make these studies at all approachable for slide trombone it is not always possible to be thoroughly legitimate as to execution.

Andante

26

Allegro moderato

27

In the Exercises 28 to 44 inclusive, the printed turns lay easy on the Valve Trombone and will sound quite well and equally effective on a Slide Trombone if taken deliberately and articulated *staccato legato* where no natural slur exists. If hurried through however, they appear very grotesque and will also sound that way. The player should always take his time when encountering turns, as the nature of the instrument demands it.

Andante

28

Allegretto

29

Andantino

30

D. C.

Allegretto

31

Andantino

32

D. C.

Più mosso

D. C.

Allegretto

33

6

#4

6 7

*D.C.**Andante*

34

6/8

Allegro moderato

35

2/4

b4

#5

b4

#4

1

1

b4

#5

#5

#5

The Double Appoggiatura

Andante

36

a tempo
rall.

Andantino

37

rall.

Allegretto

38

rall.

D. C. al

Allegretto moderato

39

Measures 39-40 of the 'Allegretto moderato' section. The music is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. Measure 39 starts with a treble clef and a sharp 5 (F#) above the staff. The melody consists of eighth and sixteenth notes with various accidentals. Measure 40 continues the melodic line with similar rhythmic patterns and accidentals.

Andante con spirito

40

Measures 41-44 of the 'Andante con spirito' section. The music is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. Measure 41 starts with a treble clef. The melody is characterized by wide intervals and a slower tempo. Measures 42-44 continue the melodic development with various accidentals and phrasing.

Allegretto

41

Measures 45-48 of the 'Allegretto' section. The music is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. Measure 45 starts with a treble clef. The tempo is faster than the previous section. Measures 46-48 continue the melodic line with various accidentals and phrasing. A 'rall.' marking is present at the end of measure 44, indicating a tempo change.

Andante

42

rall.

Allegretto

43

Tone Studies
(44 to 47)

Andante con spirito

44

p

cresc. poco a poco

f

p < sf

sf

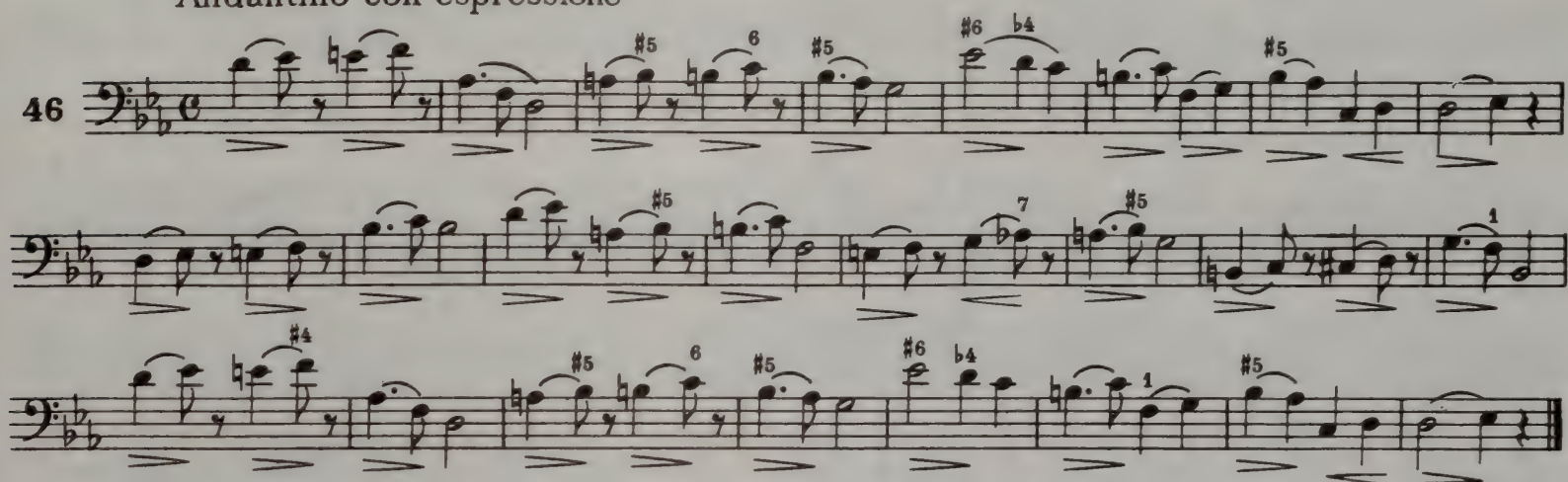
p

rall.

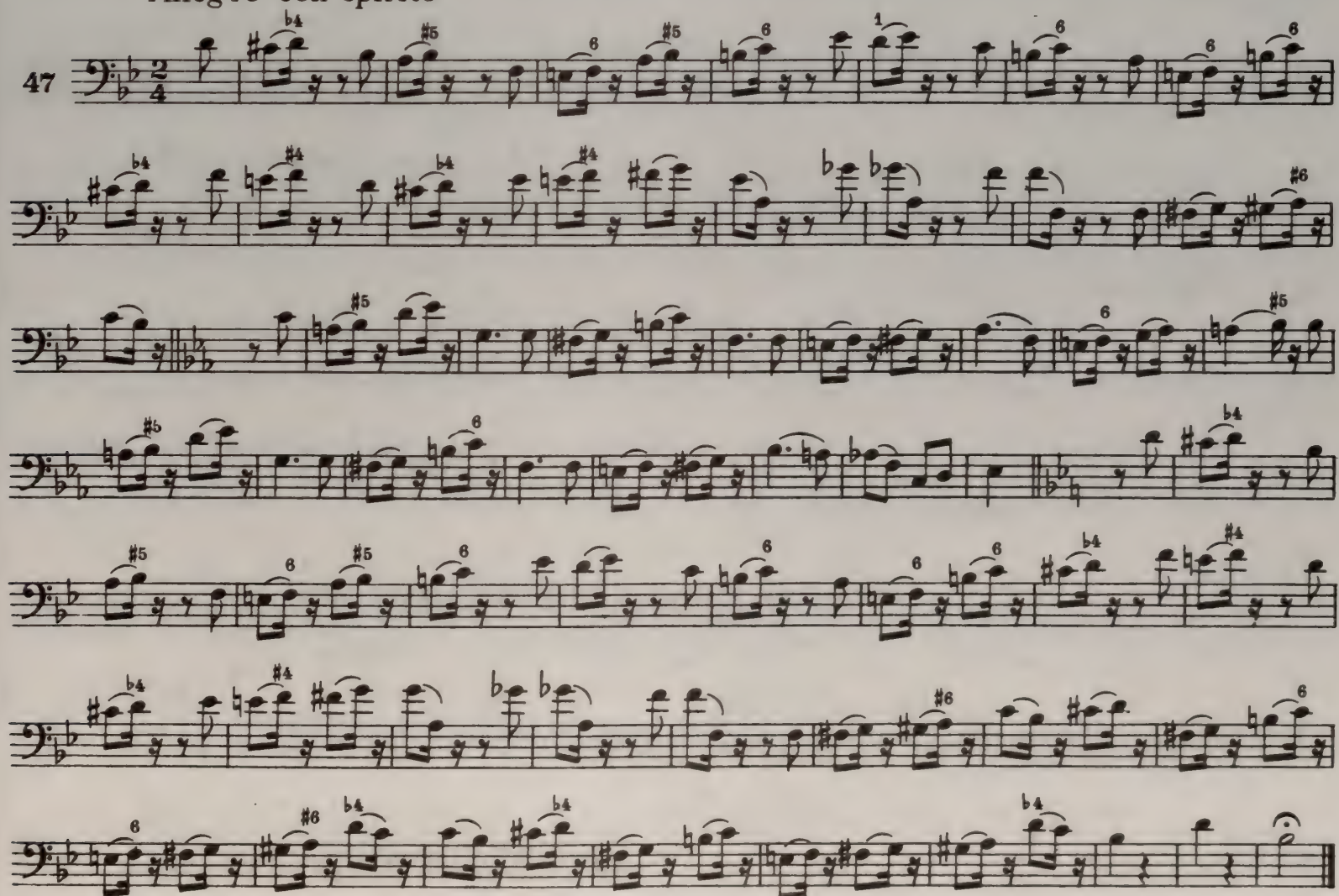
45



Andantino con espressione



Allegro con spirito



The Short Appoggiatura

(Common grace note)

Allegro poco andantino

48

Allegro moderato

49

Allegro moderato

50

Allegretto

51

Allegretto

52

Allegro moderato

53

54

The Portamento *

Andante

55

Agitato

Tempo I

Andante

56

D. C. al

Andante

57

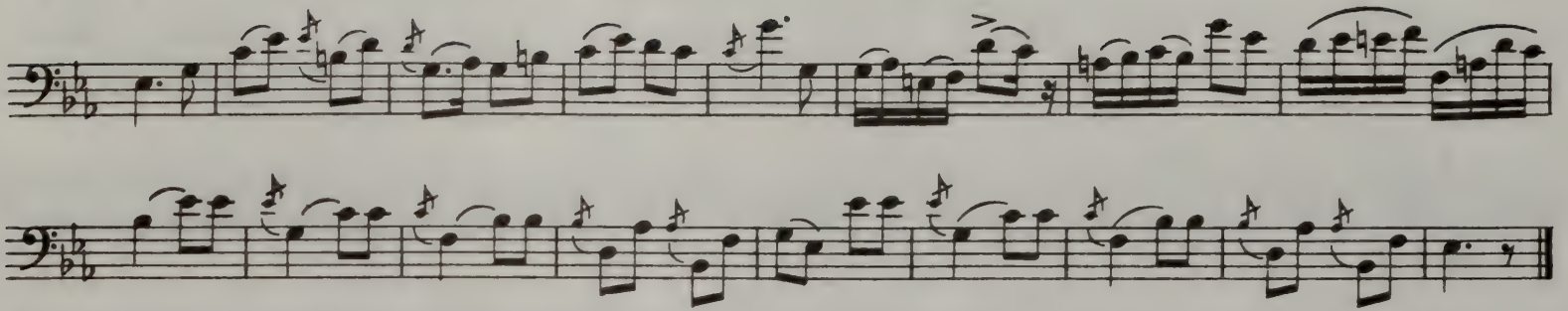
Tempo I

Allegretto

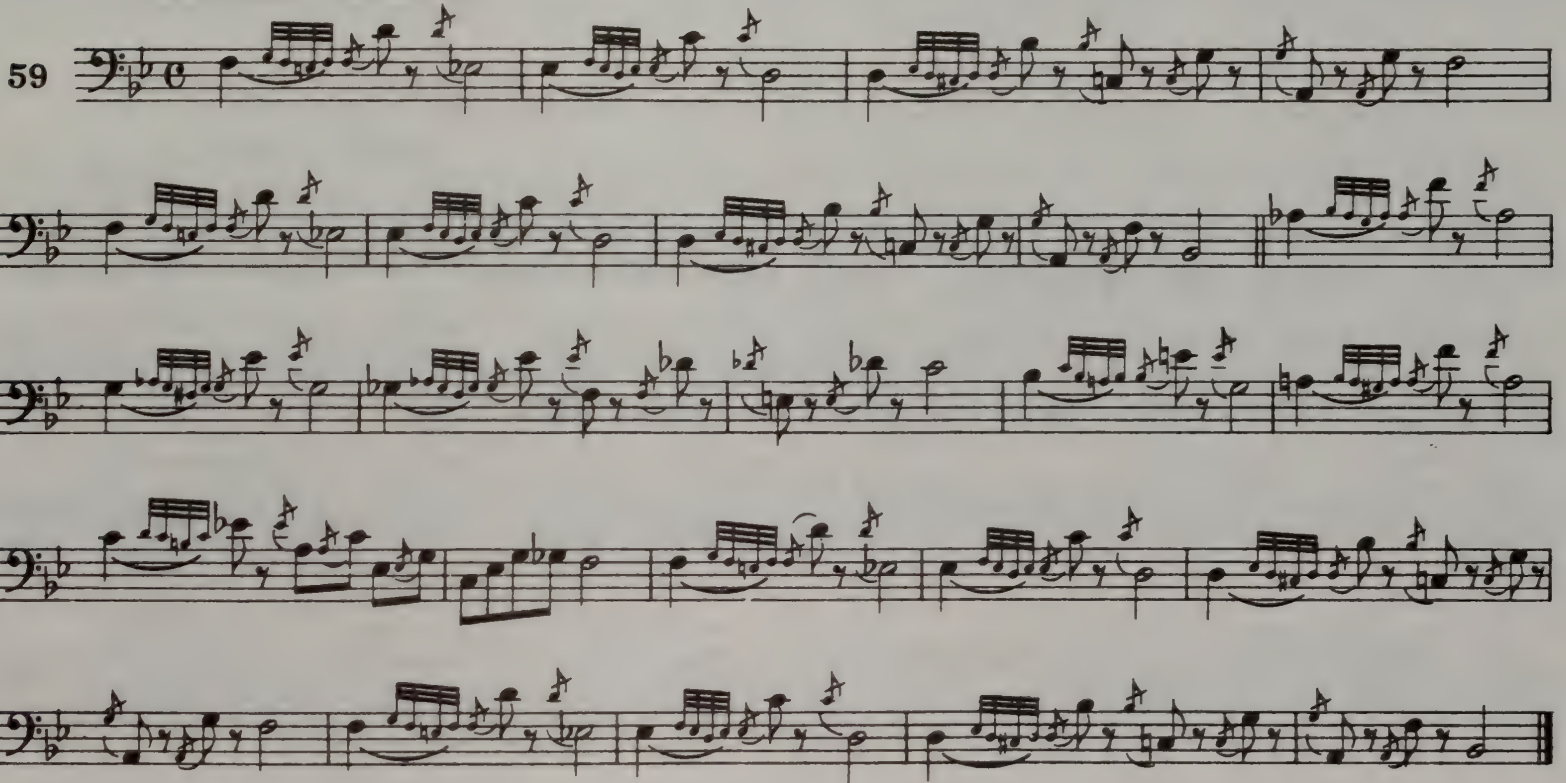
58

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system (measures 55-56) includes markings for 'Andante', 'Agitato', and 'Tempo I'. The second system (measures 57-58) includes 'Andante', 'Tempo I', and 'Allegretto'. The notation includes various note values, rests, and dynamic markings such as 'rall.' and 'D. C. al'. Fingerings are indicated by numbers 4, 5, and 6. The piece concludes with a final measure in the 'Allegretto' section.

* *Portamento* - an Italian word indicating that the player should glide smoothly from one tone to another.



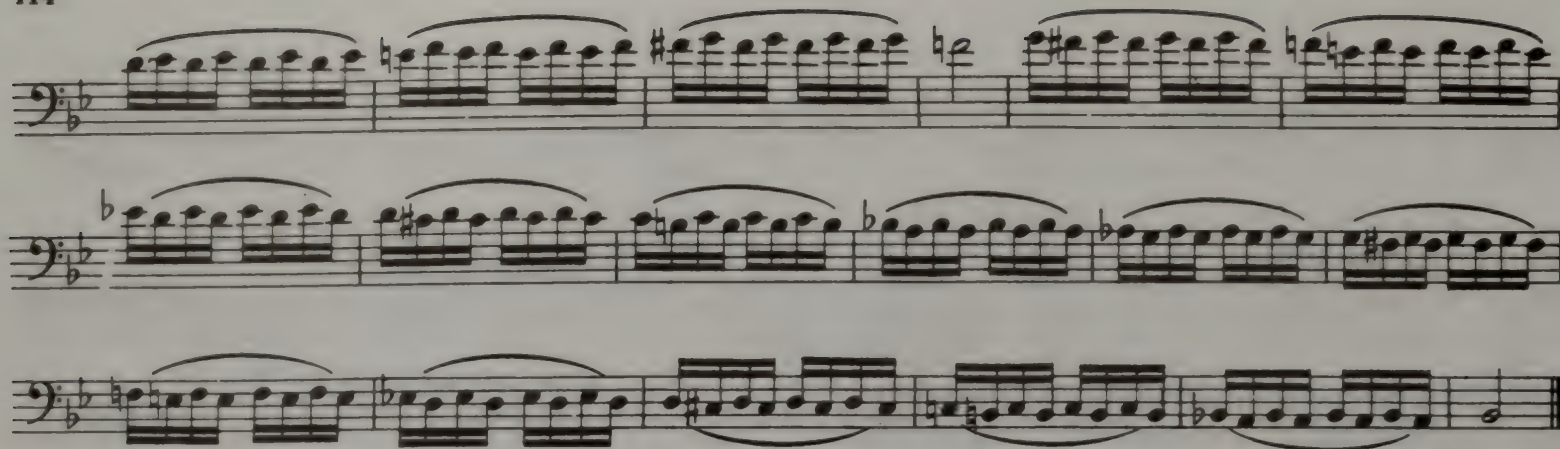
Andante moderato



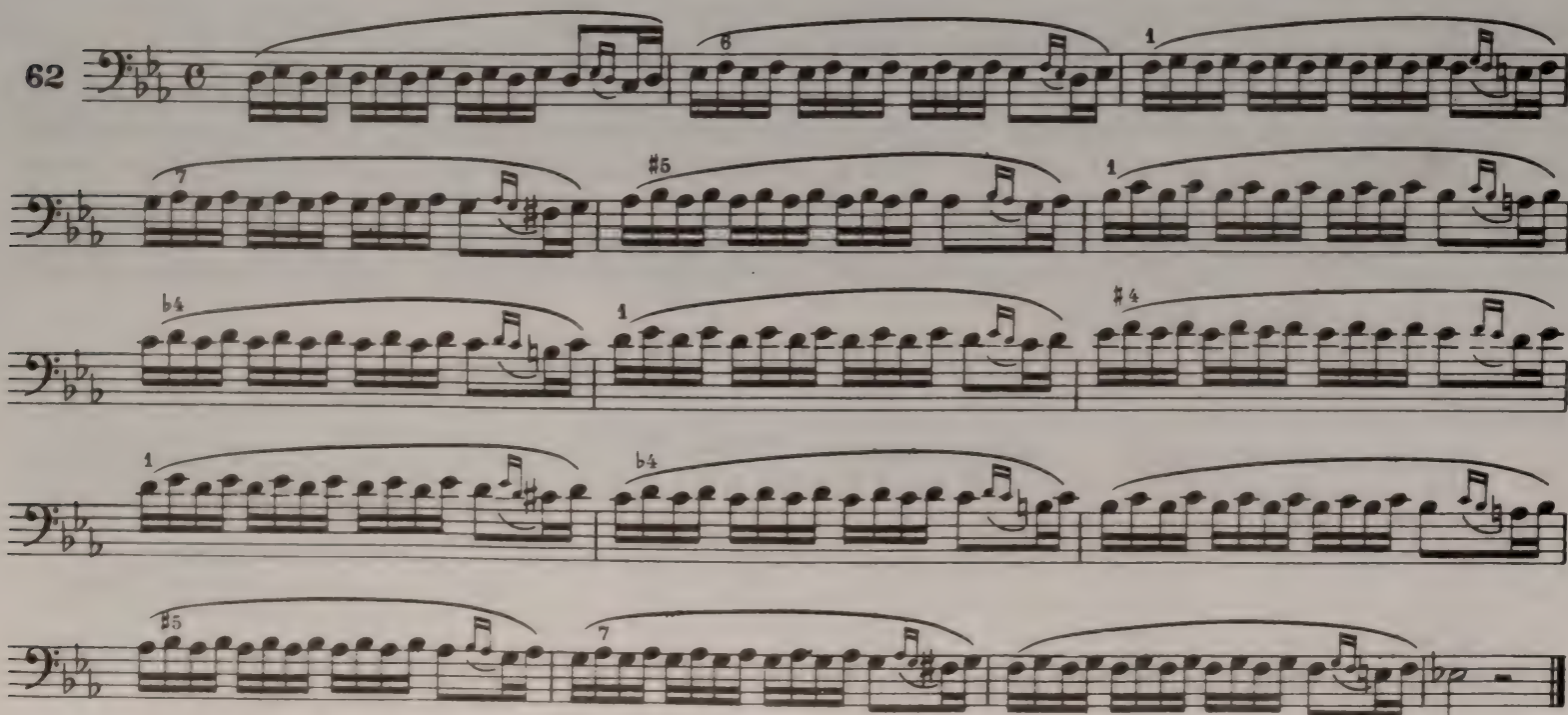
THE TRILL

Exercises Numbers 60 to 80 inclusive are to be practised *staccato* only, as the indicated slurs are practically impossible on the Slide Trombone. No articulation will help. On Valve instruments however, the slurring can be practised to good effect, as marked. Trills on Brass instruments are strictly idiomatic of Valve instruments and do not lend themselves to the Slide Trombone at all, excepting when played in a fixed position which occurs where two harmonics coincide, or nearly so, and then only where a flexible, strong embouchure is able to flutter the two notes, so that a trill is audible even though not perfectly intonated. Example 23 on page 50 will serve to illustrate a few of such trills.





See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.



63

64

See descriptive note (page 113) in regard to *staccato* playing of exercises 65 66 67.

65

66

67

See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.

68

69

See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.

The image displays a musical score for piano exercises, spanning measures 70 and 71. The score is written for two staves (treble and bass clef) and is divided into two systems. The key signature is one flat (B-flat), and the time signature is common time (C).

Measure 70:

- The first system shows a treble staff with a whole note chord (B-flat, D-flat, F) and a bass staff with a continuous eighth-note pattern. The bass staff has a fingering of 6 and a sharp sign (#6) above the first measure.
- The second system shows a treble staff with a whole note chord (B-flat, D-flat, F) and a bass staff with a continuous eighth-note pattern. The bass staff has a fingering of 1 and a sharp sign (#6) above the first measure.

Measure 71:

- The first system shows a treble staff with a whole note chord (B-flat, D-flat, F) and a bass staff with a continuous eighth-note pattern. The bass staff has a fingering of 1 and a sharp sign (#6) above the first measure.
- The second system shows a treble staff with a whole note chord (B-flat, D-flat, F) and a bass staff with a continuous eighth-note pattern. The bass staff has a fingering of 1 and a sharp sign (#6) above the first measure.

The score includes various musical notations such as whole notes, eighth notes, and slurs, indicating a continuous flow of sound.

See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.

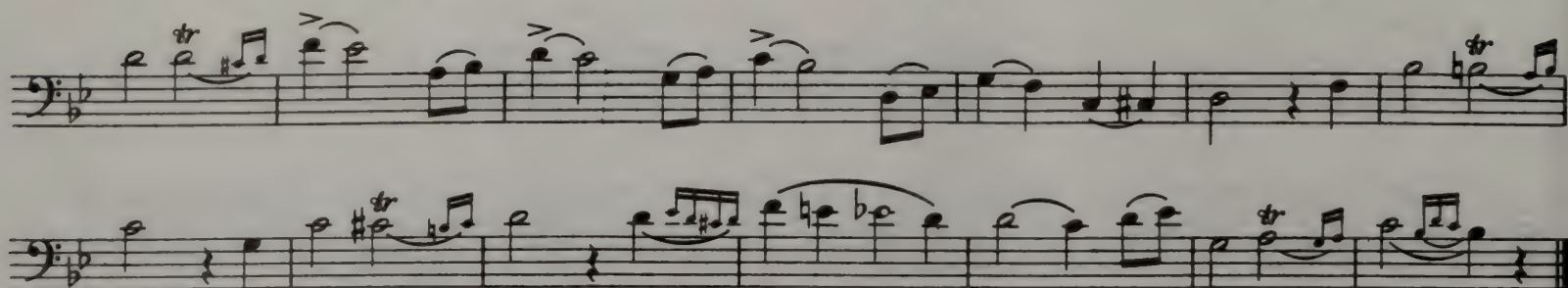
72

73

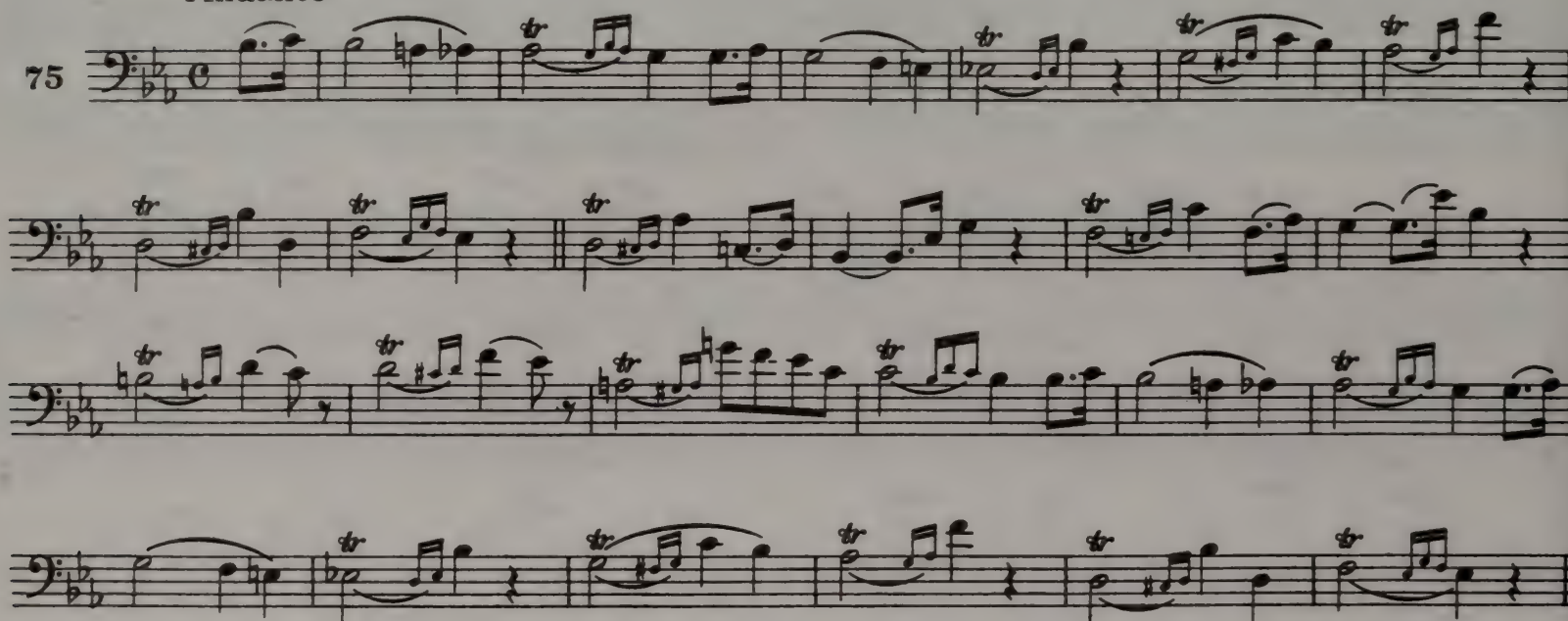
74

Andante

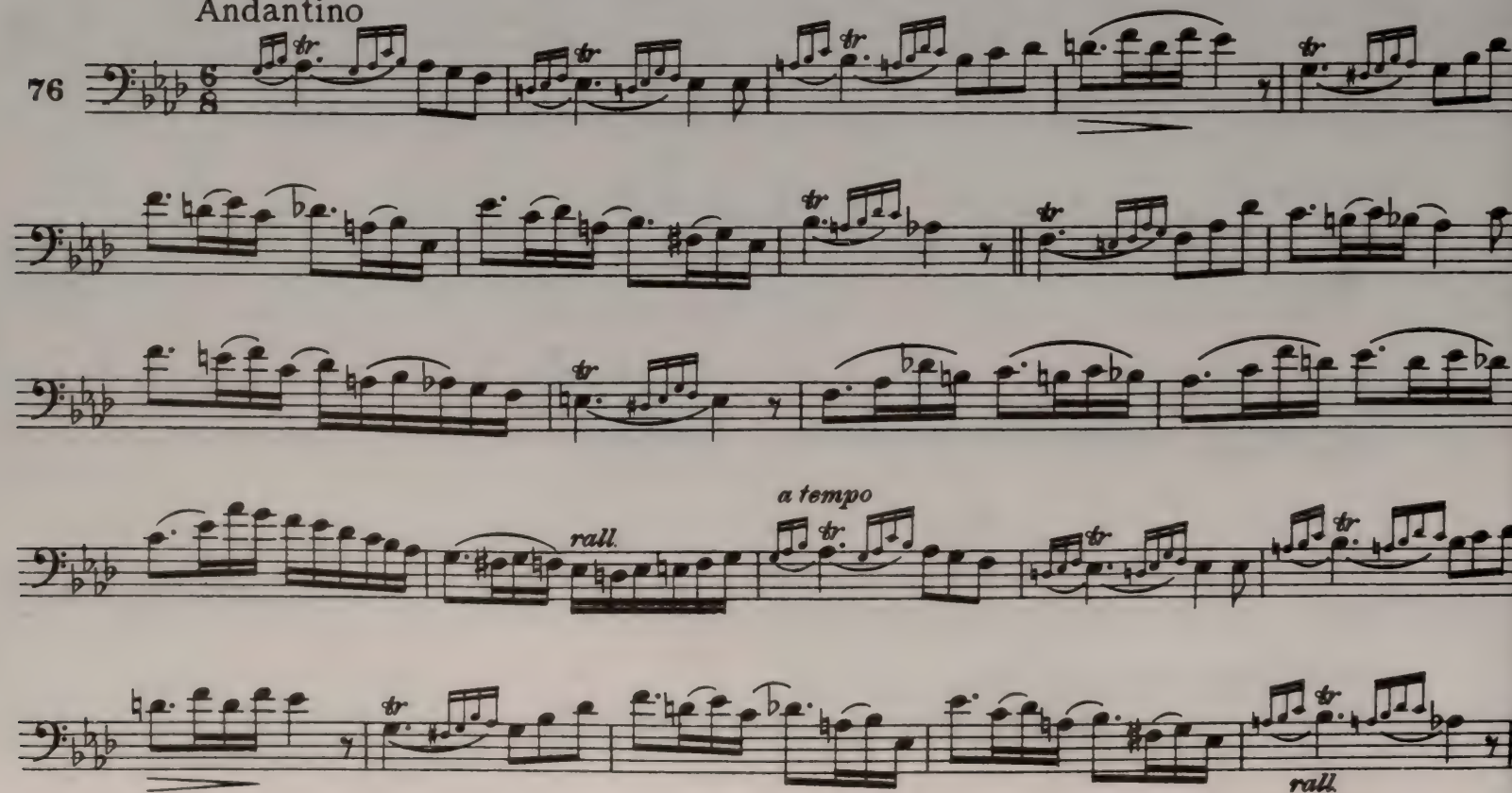
See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.



Andante

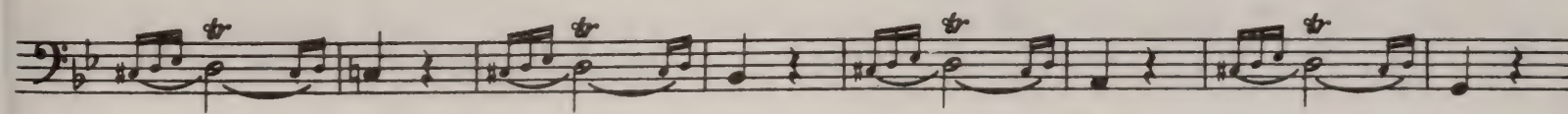
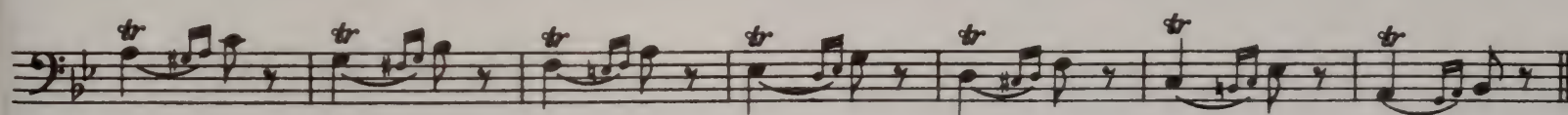
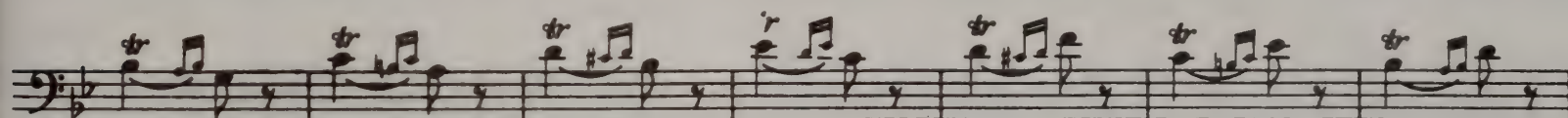
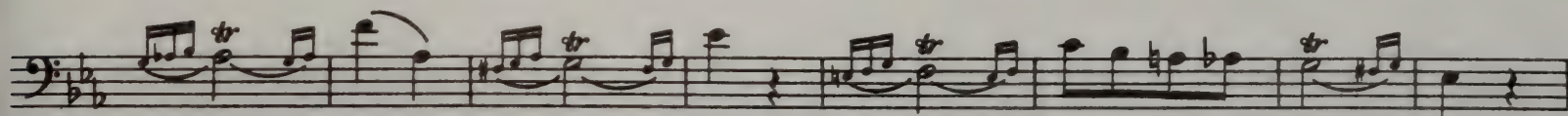
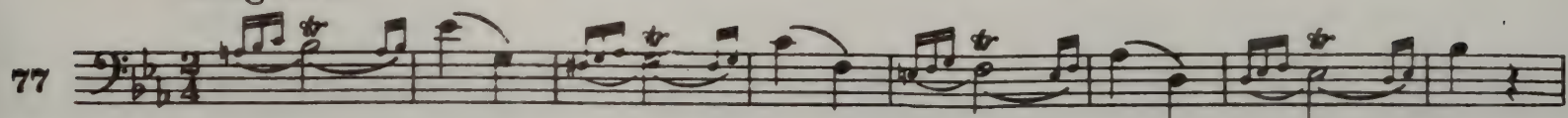


Andantino



See descriptive note (page 113) in regard to *staccato* playing of exercises on this page.

Allegretto



See descriptive note (page 418) in regard to *staccato* playing of exercises on this page.

The page contains ten staves of musical notation for bassoon. The first seven staves are in 2/4 time, featuring a sequence of eighth-note patterns with various accidentals (sharps, flats, naturals) and slurs. The eighth staff is marked with a large '80' and a key signature change to two flats (B-flat and E-flat), with a 2/4 time signature. The remaining three staves continue with more complex eighth-note exercises, including triplets and various accidentals. The notation is clear and professional, typical of a music textbook.

The Mordente

See page 92 for descriptive note

Allegro moderato

81

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff with a treble clef, and the piano accompaniment is written on a grand staff (treble and bass clefs). The melody consists of a series of eighth and quarter notes, with some notes marked with a wavy line above them. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex pattern in the treble, including chords and arpeggios. The score is divided into measures by vertical bar lines, and there are some markings like "b4" and "#5" above the piano part.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The melodic line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some notes marked with a 'w' (wavy line) indicating a trill or a specific articulation. The piano accompaniment features a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand. The score is divided into two systems, each containing four measures. The first system ends with a double bar line, and the second system ends with a final double bar line.

82

82

82

[illegible]

A musical score for the song "The Rose Tree". The score is written for two voices, Soprano and Alto, and a Piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The Soprano part consists of a single melodic line with lyrics underneath. The Alto part also consists of a single melodic line with lyrics underneath. The Piano accompaniment is written for the left hand, featuring a steady eighth-note bass line and a more active right hand with chords and moving lines. The lyrics are in English and describe a rose tree in a garden.

Allegro moderato

83

D.C.

Allegro

84

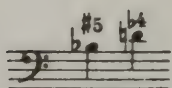
D.C.

Allegro

85

D.C.

Allegretto



86

Allegretto

87

Allegro

88

D. C.

Intervals

Interval study should be assiduously carried on with care not to alter position of the mouthpiece, in order to pass from a low to a higher note, or from a higher to a lower one. By observing this rule, the performer will acquire surety in taking the note and great facility of execution. Practise of exercises numbers 1 to 7 will develop strong muscles. The student should make no change in embouchure and use an open jaw for low notes. It should also be noted that the position of the tongue is higher in the mouth for higher notes, that a deliberate tempo is to be taken and that no attempt should be made to pick out unnatural positions. The tone is larger and better when positions are played naturally. The student should always think of picking up a note on the way, wherever possible.

Exercise 1 consists of ten staves of interval studies. The first staff is in C major, 4/4 time, starting with a double bar line and repeat signs. The subsequent staves are in various keys: B-flat major, A-flat major, G major, F major, E major, D major, C major, B major, A major, and G major. The exercises include various intervals and are marked with numbers 1 through 7. Fingering and breath marks are indicated throughout the score.

Remember all former directions as to slurring on a Slide Trombone.

Exercise 2 is a single staff of interval studies in C major, 4/4 time, starting with a double bar line and repeat signs. It includes various intervals and is marked with numbers 1 through 7.

2

3

4

5

6

7

8

9

10

11

12

Remember all former directions as to slurring on a Slide Trombone.

3

Remember all former directions as to slurring on a Slide Trombone.

The musical score consists of ten staves of music for a slide trombone. The notation includes various fingerings (e.g., 5, b3, #2, 3, 6) and slurs. The key signature changes from B-flat major to E-flat major and back to B-flat major. The time signature is 2/4.

Remember all former directions as to slurring on a Slide Trombone

A single staff of musical notation showing a sequence of notes with slurs, illustrating the slurring technique for a slide trombone.

6 6 5 4

5 7 6

5 6 7 5 6 7 6

6 5 5 4 5 6

4 5 5 6 5

4 5 3 4 5 6 5

The page contains ten staves of musical notation for valve trombone exercises. The exercises are written in various keys and time signatures, including 2/4, 3/4, and 4/4. The notation includes many accidentals (sharps, flats, naturals) and fingerings (numbers 1-5) above the notes. The exercises are arranged in two columns of five staves each. The first staff in the first column is marked with a '5' at the beginning. The exercises involve complex rhythmic patterns, often with eighth and sixteenth notes, and some staves have repeat signs.

Examples a and b practical for Valve Trombone only

Two short musical examples, labeled a) and b), for valve trombone. Example a) is in 2/4 time and example b) is in 3/4 time. Both examples feature complex rhythmic patterns with many accidentals and fingerings.

This page contains ten staves of musical notation, likely for a bass line. The notation is written in a single system across the page. The key signature and time signature vary throughout the piece. The notation includes numerous accidentals (sharps, flats, naturals), fingerings (numbers 1-4), and articulation marks (accents, slurs). The music is written in a style that suggests a technical exercise or a piece of music for a specific instrument, possibly a double bass. The notation is dense and complex, with many notes and accidentals. The page number 182 is in the top left corner. The page number 27288-245 is in the bottom left corner.

2

3

3

5

4

2

2

6 1

6 1

Useful for Slide Trombone

Useful for Valve Trombone only

7

6 3 6 3 6 3 6 3 3 6 3

6 3 6 3 6 3 6 3 2 2 2 2

5 5 5 2 5 2 5 5 2 5 2 5 2 5 5 2 5 5 2 5 2

4 1 4 1 4 1 4 4 4 1 4 1 4 1 4 1

4 1 4 4 1 4 4 1 4 1 3 3 3 3

3 3 3 3 3 3 3 3

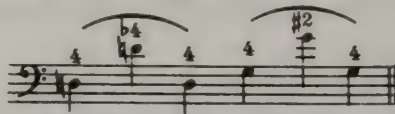
2

Useful for Slide Trombone

Useful for Valve Trombone only

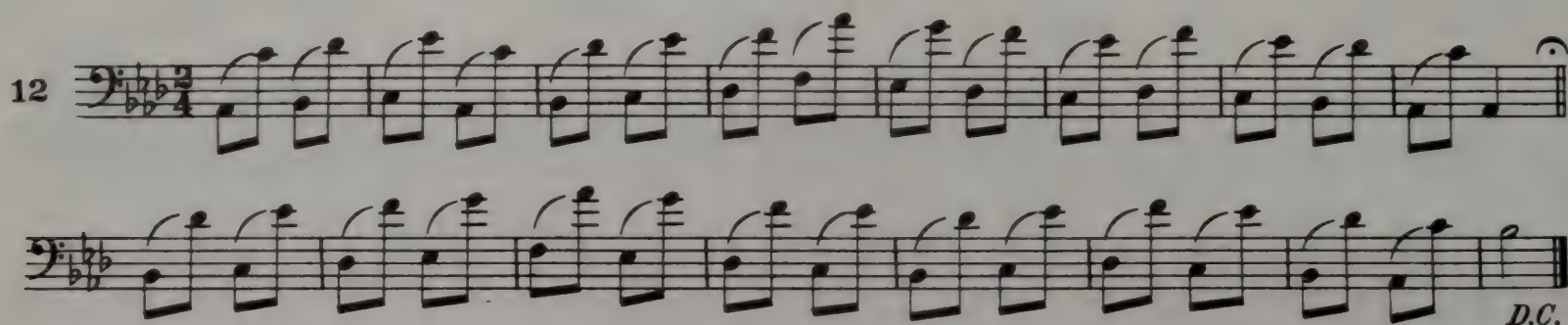
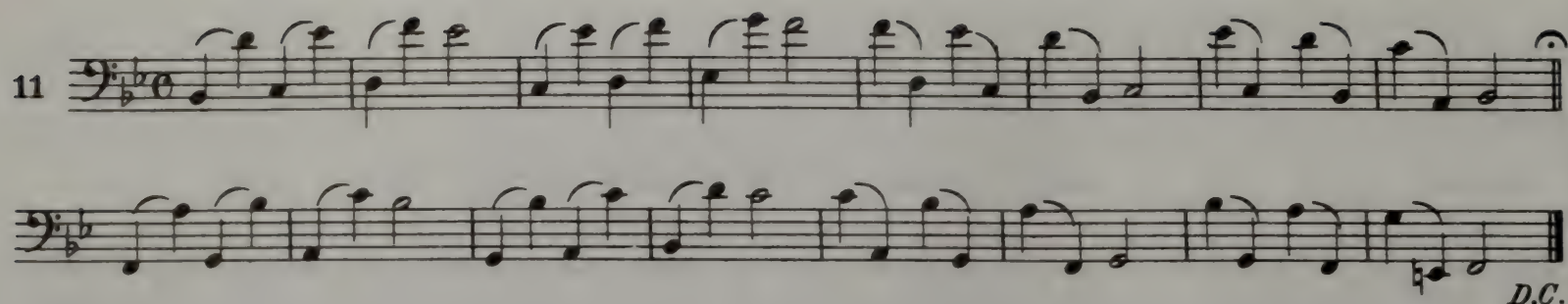
Octaves and tenths are not used to any extent on brass instruments; considerable effect however, may be produced by a judicious use of octaves. As to tenths, they may be classed under the preceding category. It would indeed be difficult to execute any melody whatsoever with rapidity, if the interval of the tenth were consecutively employed.

Directions for accurate
intonation



The following exercises 8, 9, 10, 11 and 12 are very beneficial for slurring wide intervals which may occur when playing a difficult melody where the note cannot stop and the melody does not permit of a new attack on the upper note. Many young students find help through the use of a ta-e, as the back of the tongue rises slightly for "e" at the moment the note occurs; the first measure of example 8 should be taken for a trial, and using ta-e on the two slurred notes in octaves.

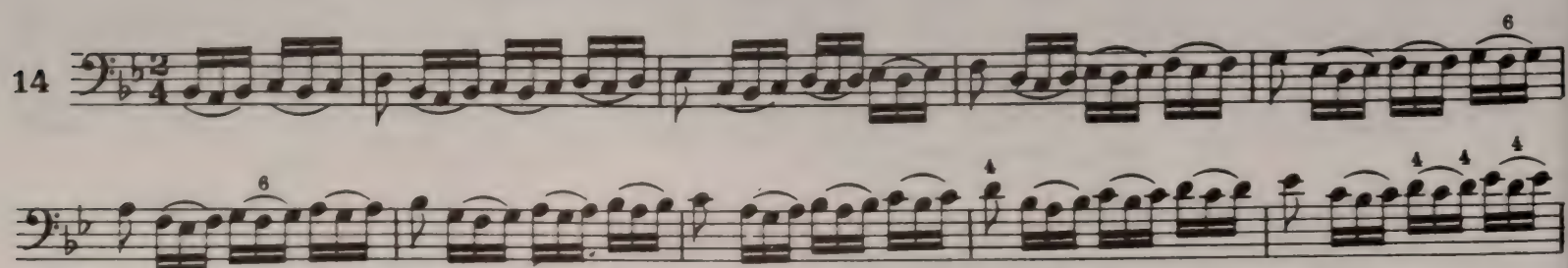
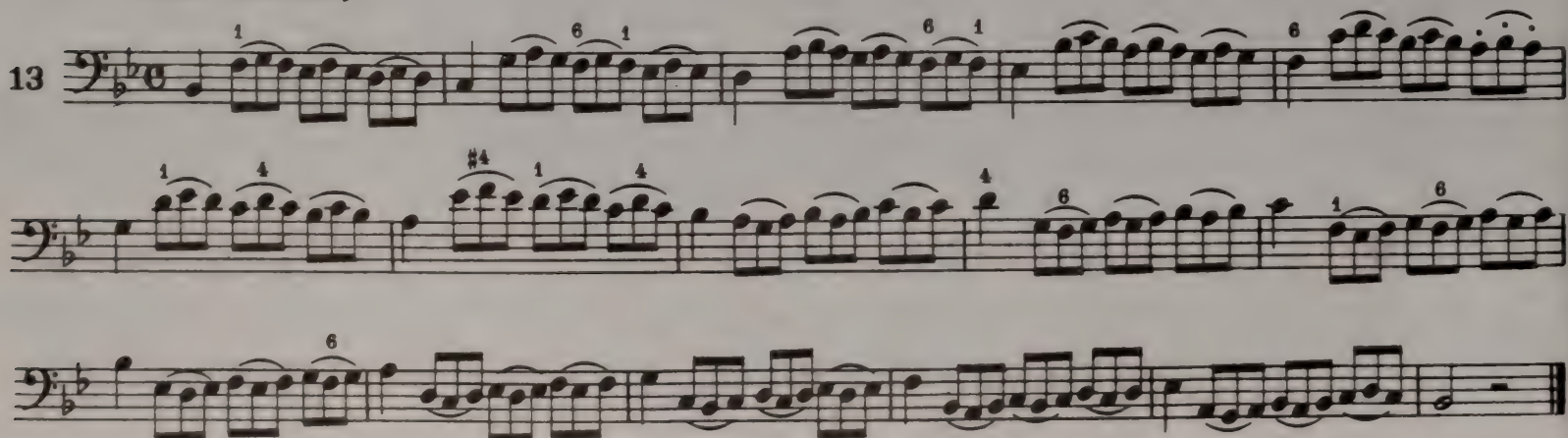
8

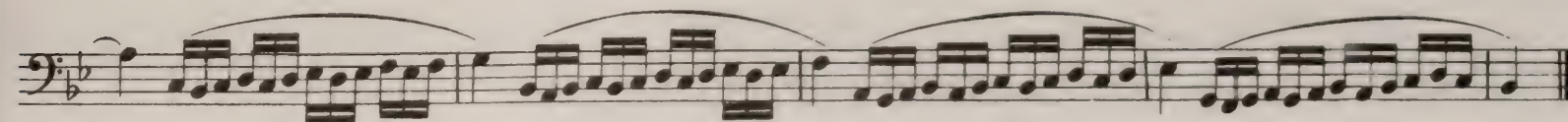
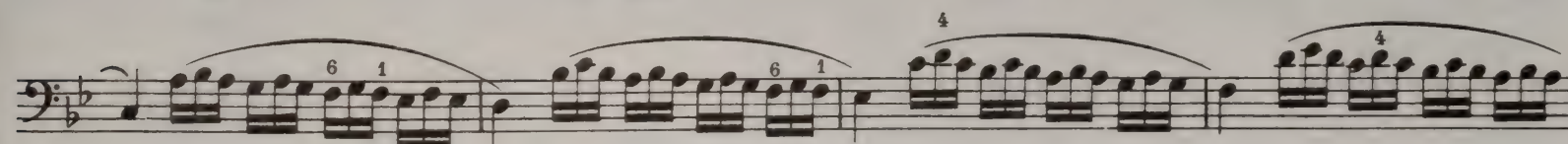
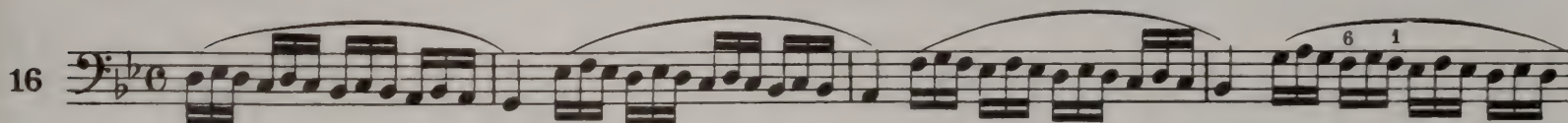
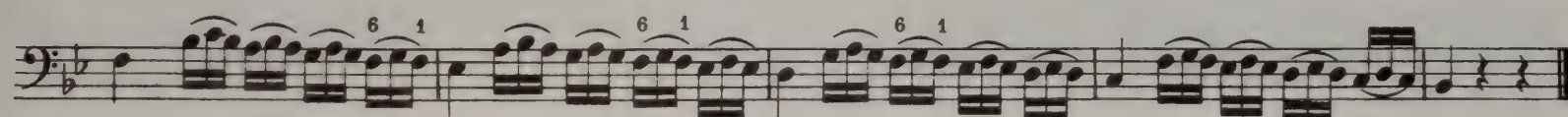
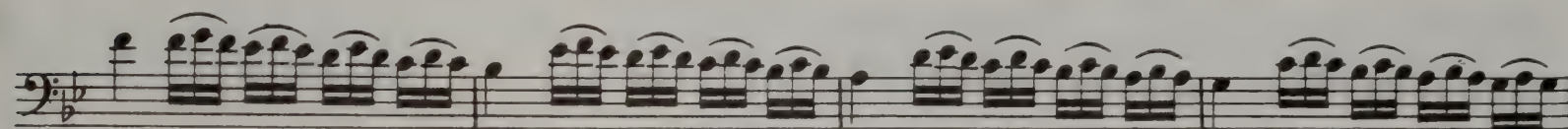


Triplets

The use of triplets is always highly effective. In order to execute a triplet well, each note must be uttered with perfect equality. The student should proceed slowly at first, and not attempt to play quickly until fingers or slide acquire regularity of motion. (See exercises numbers 13 to 27.) Exercises 13 up to and including 43 contain many slurs which are unnatural for the Slide Trombone. Up to this point all natural slurs have been encountered and we must now again add the *legato staccato*. This is a decided stroke at the base of the upper teeth and may be coached into place by the syllables "du" or "ta" where it is necessary to continue the tone. It is a detailed stroke which strikes high enough on the upper teeth to feel the gums. Where no positions are marked, Exercises 13 is to be taken as an example.

(Also staccato)





17

System 17 contains six measures of music in bass clef, 2/4 time, with a key signature of two flats (Bb, Eb). The first measure begins with a whole rest. The music consists of eighth-note patterns, often beamed in groups of four, with various accidentals (sharps, flats, naturals) and slurs. The system concludes with a double bar line.

18

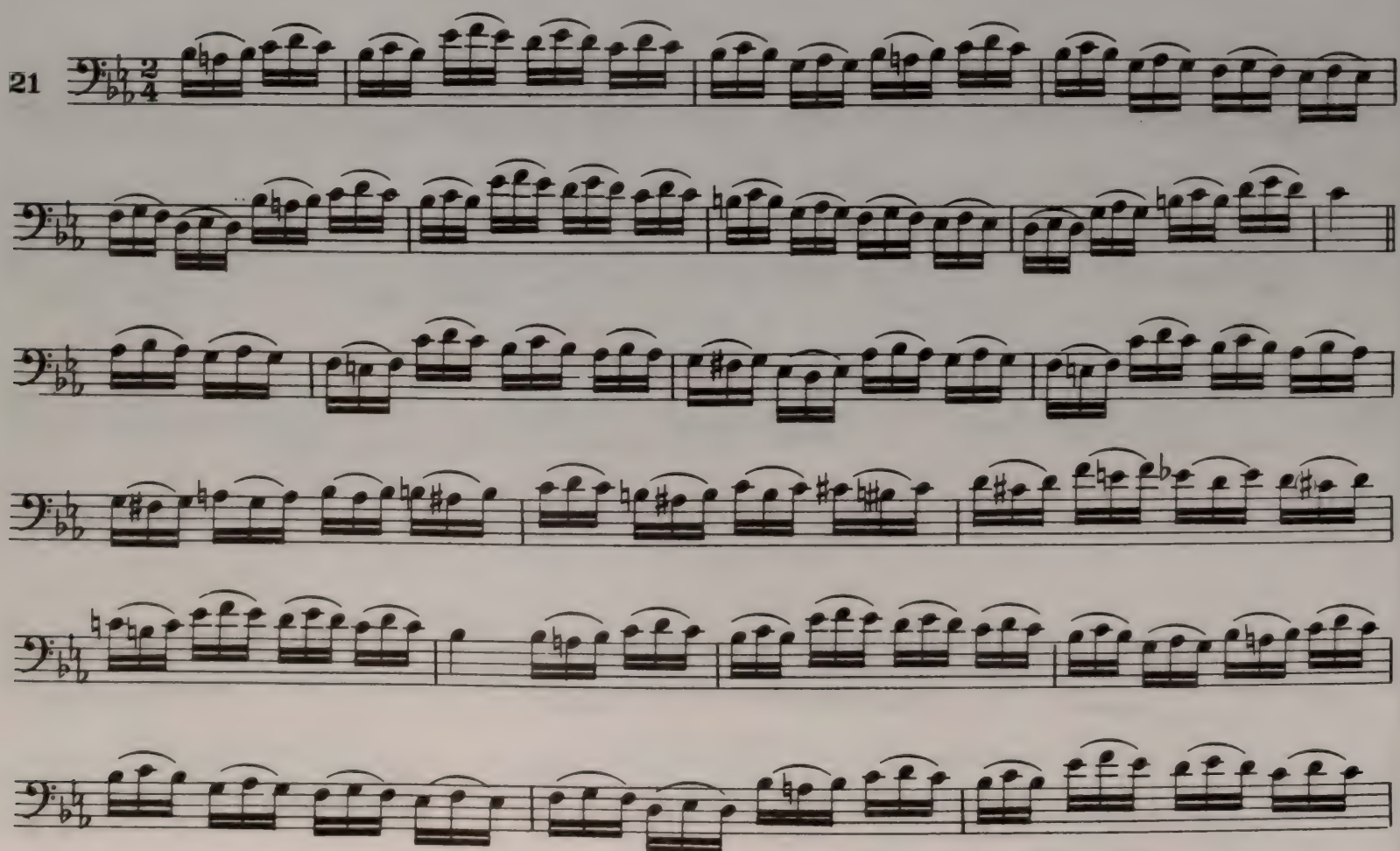
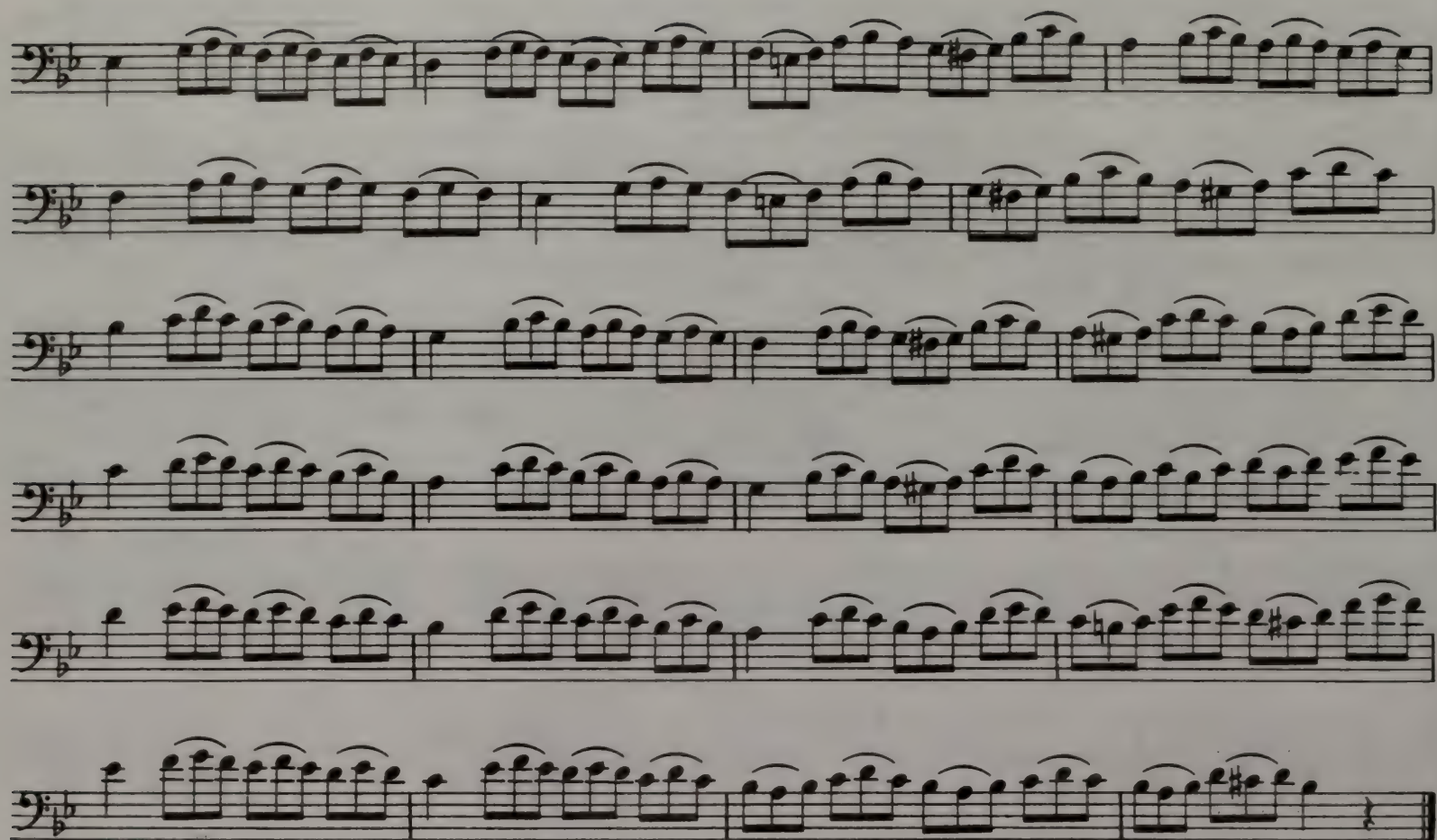
System 18 contains six measures of music in bass clef, 2/4 time, with a key signature of two flats (Bb, Eb). The music continues with eighth-note patterns, beamed groups, and slurs. The system concludes with a double bar line.

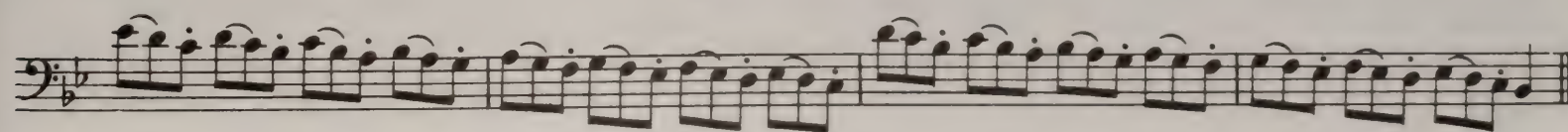
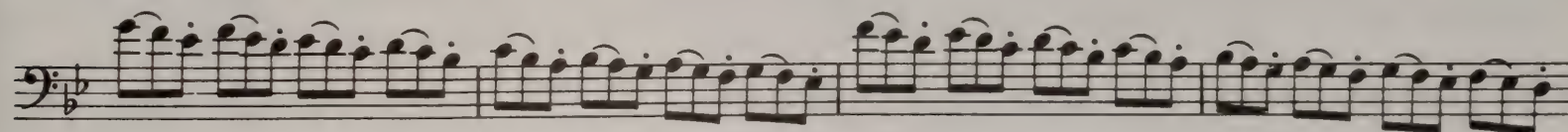
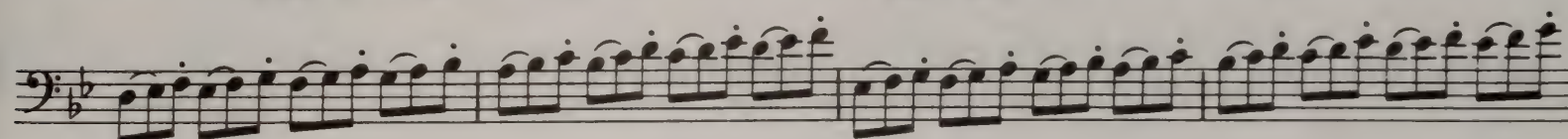
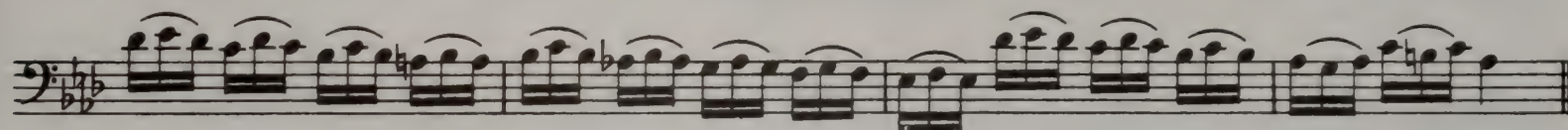
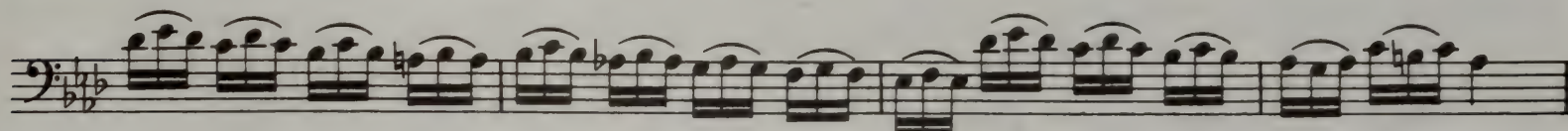
19

System 19 contains measures 1 through 8. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. Measures 1-4 are grouped by a slur, and measures 5-8 are grouped by another slur. The notation features a variety of eighth and sixteenth notes, often beamed together, and includes several accidentals (sharps and flats) throughout the system.

20

System 20 contains measures 1 through 4. The music continues in the same bass clef, two-flat key signature, and 2/4 time signature. Measures 1-4 are grouped by a slur. The notation includes eighth and sixteenth notes, with some measures featuring a half note. The system concludes with a double bar line.





This musical score is for a bassoon part, spanning measures 25 to 27. The key signature is B-flat major (two flats), and the time signature is common time (C). The notation is written on a single bass staff. Measure 25 begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, often beamed together in groups. There are fingerings indicated by numbers 4 and 5 above certain notes. Measure 26 continues the melodic line with similar rhythmic patterns and includes a fingering of 1 above a note. Measure 27 also follows the same rhythmic and melodic style, with a final fingering of 5 above a note. The score concludes with a double bar line and a fermata over the final note.

Studies for Sixteenth Notes

In order to arrive at perfection of execution, these studies should be played with scrupulous attention to time and rhythm, due regard being given to the articulations therein indicated. The performer should begin slowly and only increase the speed when he has become familiar with the exercise. Too great a rapidity of execution does not always impart to the performance the brilliancy expected. Precision and regularity are the real foundation to perfect execution. See Exercises 28 to 47.

(Also staccato)

28

29

30

31

6

32

33

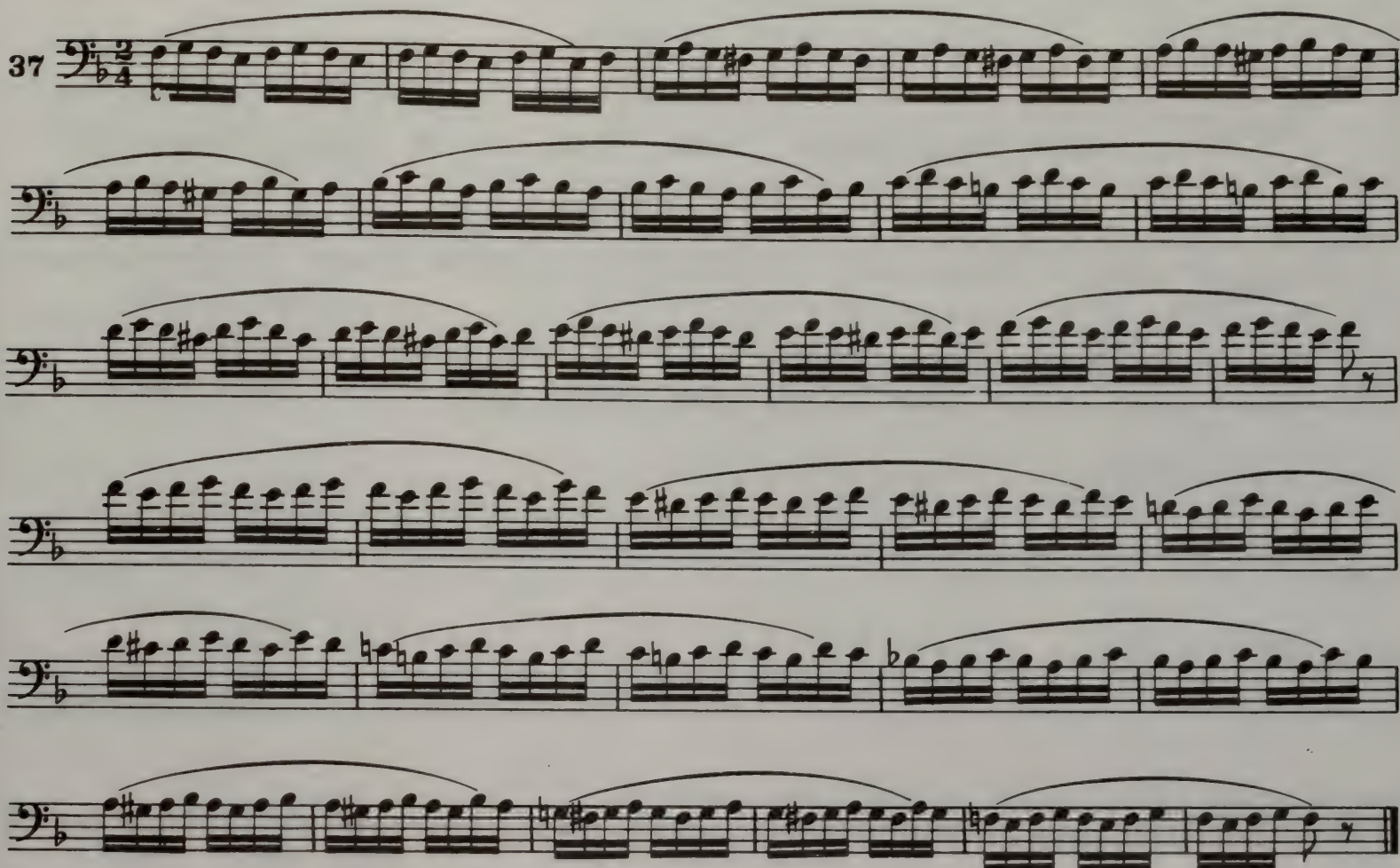
34

Detailed description: This page contains musical notation for measures 32, 33, and 34. Each measure is represented by a system of four staves. The notation is in bass clef, 2/4 time, and the key signature has two flats (B-flat major). Measure 32 begins with a '6' above the first staff. The notation consists of eighth and sixteenth notes, often beamed together in groups, with various rests and phrasing slurs. Measure 33 continues the melodic and harmonic patterns. Measure 34 concludes the section with a final cadence. The notation is dense and rhythmic, typical of a piano or guitar accompaniment.

35

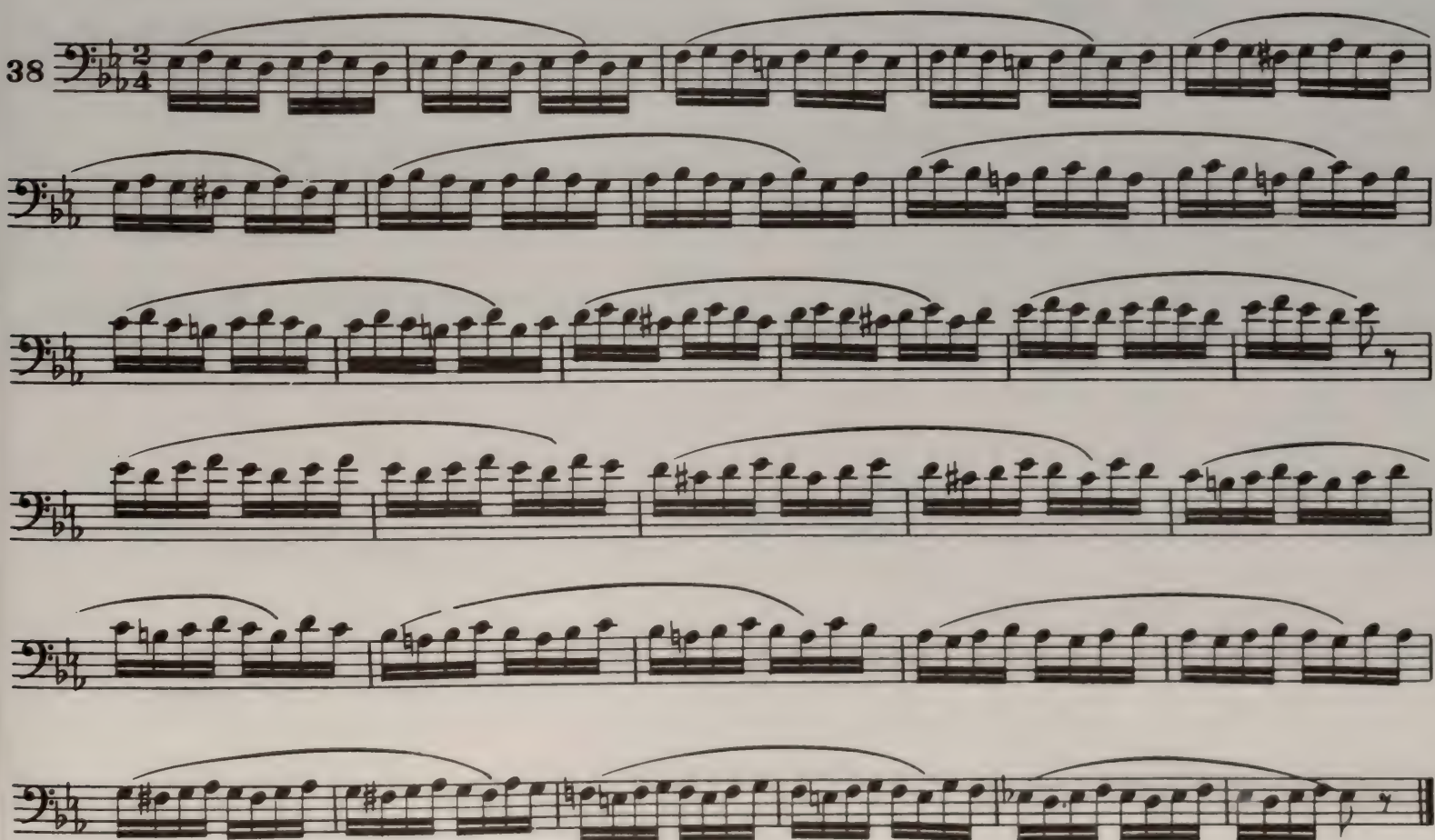
36

37



To be practised with the *legato-staccato* stroke when taken without the slurs.

38



When taken without the slurs, practise Exercises 39 to 47 with the *legato-staccato* stroke.

39

40

27288 - 245

41

Exercise 41 consists of four measures of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The first measure contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B-flat4) and a half note (C5). The second measure contains a quarter note (D5), an eighth note (E-flat5), a quarter note (F5), and a half note (G5). The third measure contains a quarter note (A5), an eighth note (B5), a quarter note (C6), and a half note (B5). The fourth measure contains a quarter note (A5), an eighth note (G5), a quarter note (F5), and a half note (E-flat5). The exercise is marked with a '4' above the first measure and a '4' above the fourth measure, indicating a four-measure phrase.

42

Exercise 42 consists of four measures of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The first measure contains a quarter note (F4), an eighth note (G4), a quarter note (A4), and a half note (B-flat4). The second measure contains a quarter note (C5), an eighth note (D5), a quarter note (E-flat5), and a half note (F5). The third measure contains a quarter note (G5), an eighth note (A5), a quarter note (B5), and a half note (A5). The fourth measure contains a quarter note (G5), an eighth note (F5), a quarter note (E-flat5), and a half note (D5). The exercise is marked with a '1' above the first measure and a '4' above the second measure, indicating a four-measure phrase.

43

Exercise 43 consists of four measures of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The first measure contains a quarter note (F4), an eighth note (G4), a quarter note (A4), and a half note (B-flat4). The second measure contains a quarter note (C5), an eighth note (D5), a quarter note (E-flat5), and a half note (F5). The third measure contains a quarter note (G5), an eighth note (A5), a quarter note (B5), and a half note (A5). The fourth measure contains a quarter note (G5), an eighth note (F5), a quarter note (E-flat5), and a half note (D5). The exercise is marked with a '1' above the first measure and a '4' above the second measure, indicating a four-measure phrase.

44

Exercise 44 consists of four measures of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The first measure contains a quarter note (F4), an eighth note (G4), a quarter note (A4), and a half note (B-flat4). The second measure contains a quarter note (C5), an eighth note (D5), a quarter note (E-flat5), and a half note (F5). The third measure contains a quarter note (G5), an eighth note (A5), a quarter note (B5), and a half note (A5). The fourth measure contains a quarter note (G5), an eighth note (F5), a quarter note (E-flat5), and a half note (D5). The exercise is marked with a '1' above the first measure and a '4' above the second measure, indicating a four-measure phrase.

45

46

47

D.C.

7

The Perfect Chord in Major and Minor Keys

151

In developing these studies to such an extent and with such great care, the motive has been to enable the student by degrees, to play with ease in every key. At first some of the exercises may seem difficult; this however, is no reason for setting them aside, but rather a motive for working at them with courage and resolution. Some benefit must always result from labor of this kind, even if the notes be executed slowly; and the efforts made to overcome certain "impossibilities" will soon prove that they were only impossible in appearance. See Exercises 48 to 52.

48

27288-245

When taken without the slurs, practise Exercises 49 to 52 with the *legato-staccato* stroke.

49

The musical score for Exercise 49 consists of 12 staves of music. The first staff is in 6/8 time with a key signature of two flats (B-flat and E-flat). The subsequent staves change key signatures: the second staff has one flat (B-flat), the third and fourth staves have two sharps (F-sharp and C-sharp), the fifth staff has one sharp (F-sharp), the sixth staff has no sharps or flats, the seventh staff has one sharp (F-sharp), the eighth staff has two flats (B-flat and E-flat), the ninth staff has one flat (B-flat), the tenth staff has two flats (B-flat and E-flat), the eleventh staff has one flat (B-flat), and the twelfth staff has two flats (B-flat and E-flat). The exercise includes various musical notations such as slurs, fingerings (1-6), and a final concluding phrase.

50

The musical score consists of 12 staves of music, each beginning with a bass clef and a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1 through 6 above the notes. Some notes have a sharp sign (#) above them, indicating a natural or sharp. The music is written in a continuous, flowing style with many slurs and ties.

51

The musical score consists of 12 staves of music, each containing a series of eighth and sixteenth notes, often grouped in beamed pairs or triplets. Fingerings are indicated by numbers 1 through 7 above the notes. The key signature is B-flat major, indicated by two flats (B-flat and E-flat) on the staff. The music is written in a bass clef. The first staff is numbered 51. The notation includes various articulations such as slurs, accents, and breath marks.

52

12 staves of musical notation in bass clef, featuring various rhythmic patterns, trills, and slurs. The notation includes measures with trills marked with numbers 3, 6, 1, 5, 7, and 6.

The Chord of the Dominant Seventh

As the chord of the dominant seventh is the same in both major and minor keys, it becomes the complement of the preceding studies. When practising it, the regularity which has already been enjoined and which cannot be too strenuously recommended, should be carefully observed (See Exercises 53 to 54).

53

The exercise consists of ten staves of music in bass clef, 6/8 time. The key signature starts with one flat (B-flat), changes to two flats (B-flat, E-flat) on the fourth staff, then to two sharps (F-sharp, C-sharp) on the seventh staff, and finally back to one flat (B-flat) on the tenth staff. The music features various inversions and voicings of the dominant seventh chord, with fingerings (1-5) and other markings (e.g., #6, #4) provided for specific notes.

54

The page contains 12 staves of musical notation. The first staff is marked with the number 54. The notation is for a bassoon or similar instrument, featuring various fingerings (e.g., #4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5) and a key signature change from B-flat major to D major. The music is written in a continuous, flowing style with many slurs and ties.

The Chord of the Diminished Seventh

This chord plays a conspicuous part in modern compositions. Owing to its elastic nature and consisting as it does solely of minor thirds, it may be interpreted in various different ways and has proven of incalculable service to players of, and writers for the instrument. Nevertheless, it occupies a regular place in the minor scale, as has been practically illustrated in Exercise 55. Successive chords of diminished sevenths are admissible, inasmuch as they follow one another with considerable facility. In the following exercises this chord has been presented in various rhythms and combinations, in order that the student may be fully enabled to judge of its use and effect. (See Exercises 55 to 61.)

55

56

System 56 contains five measures of music in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 12/8. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, and naturals). Measure 5 ends with a double bar line.

57

System 57 contains five measures of music in bass clef with a key signature of two flats and a time signature of 3/4. The notation includes eighth and sixteenth notes, rests, and various accidentals. Measure 5 ends with a double bar line.

58

System 58 contains five measures of music in bass clef with a key signature of two flats and a time signature of 3/4. The notation includes eighth and sixteenth notes, rests, and various accidentals. Measure 5 ends with a double bar line.

59

System 59 consists of four staves of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The music features a complex, fast-moving melodic line with many accidentals (sharps and flats) and slurs. The first staff begins with a treble clef and a key signature change to one flat (F major/C minor), then returns to bass clef. The second staff continues the melodic line. The third and fourth staves show the continuation of the piece, ending with a double bar line.

60

System 60 consists of four staves of music in bass clef, 2/4 time, with a key signature of two flats. The music continues the fast-moving melodic line from the previous system. The first staff begins with a treble clef and a key signature change to one flat, then returns to bass clef. The second, third, and fourth staves continue the melodic development, ending with a double bar line.

61

System 61 consists of six staves of music in bass clef, 2/4 time, with a key signature of two flats. The music continues the fast-moving melodic line. The first staff begins with a treble clef and a key signature change to one flat, then returns to bass clef. The second, third, fourth, fifth, and sixth staves continue the melodic development, ending with a double bar line.

These studies are now added to with a series of fourteen Cadences in form of Preludes, in order to illustrate to the student how a solo may be terminated effectively. It would be advisable to transpose these Cadences into all the different keys constituting practical and serviceable exercise for the advanced student. Care must be taken to breathe whenever a rest occurs, in order to reach the end of the phrase with full power and in perfect tune; otherwise the aimed at effect will be completely destroyed.

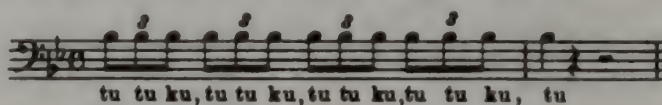
The image displays fourteen musical cadences, each on a single staff in bass clef. The key signature consists of two flats (B-flat and E-flat). The exercises are designed to teach effective phrasing and breathing techniques. Each exercise begins with a half note followed by a series of eighth and sixteenth notes, often with slurs and ties, leading to a final cadence. The exercises vary in complexity, with some featuring more intricate melodic lines and others focusing on harmonic structure. The final cadence of each exercise is marked with a double bar line and a final note.

TRIPLE AND DOUBLE TONGUING

Triple Staccato

The *staccato* consists in detaching with regularity a succession of notes, without allowing the *coup de langue* to be either too short, or too long. In order to arrive at this degree of perfection the earlier studies which serve as basis should be very slowly practiced.

The student should first strive to pronounce with perfect equality, the syllables:



In order to impart more equality to the *coup de langue*, it is necessary, when beginning, to prolong each syllable a little. When great precision has been obtained in the utterance of the *coup de langue*, it should then be more briefly emitted, in order to obtain the true *staccato*.

The mechanism of the triple *staccato*, can be described as follows:

In pronouncing the syllables *tu tu* the tongue places itself against the teeth of the upper jaw, and in retiring, pronounces the first two sounds. The tongue should then, reascend to the roof of the mouth and obstruct the throat, dilating itself by the effect of the pronunciation of the syllable *ku*, which, by allowing a column of air to penetrate into the mouthpiece, determines the third sound.

In order to invest this *to-and-fro* motion with perfect regularity, it is necessary to practise slowly, so that the tongue, like to a valve, may allow the same quantity of air to escape at each syllable.

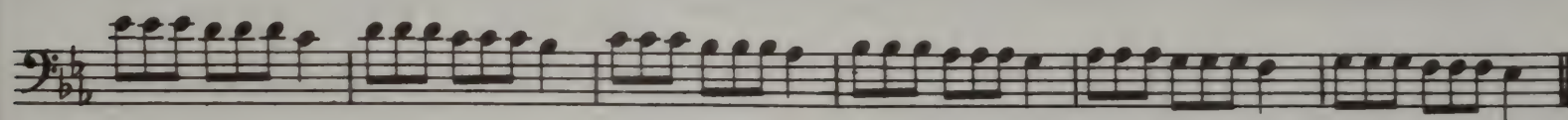
If this system of articulation be persevered in, no passage whatever will be found difficult, the production of tone on the cornet or trombone will be as easy as that on the flute; but to reach this end, the *pronunciation* must be perfectly pure. Experience has proven, that to obtain a really irreproachable execution, it is necessary to pronounce the syllables *tu-tu-ku, tu-tu-ku, tu*, as has just been shown, and *not* the syllables *du-du-gu, du-du-gu, du*. These latter it is true, go faster, but do not detail the sound sufficiently.

The *coup de langue* should not be too rapid, for the auditor will then be no longer able to distinguish it. A sufficient degree of rapidity may be obtained by the method as indicated. The most important point to be overcome is the realization of perfect clearness and precision. (See Exercises 1 to 76.)

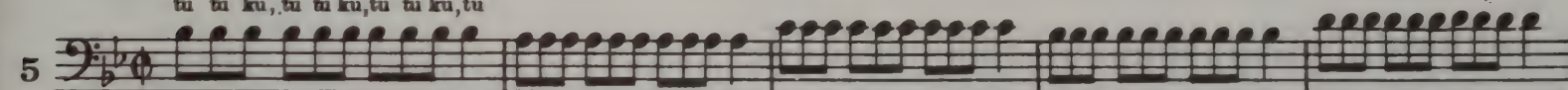




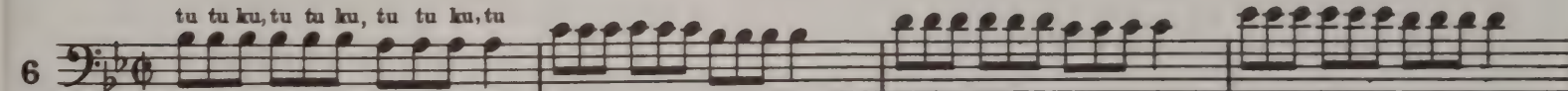
tu tu ku, tu tu ku, tu



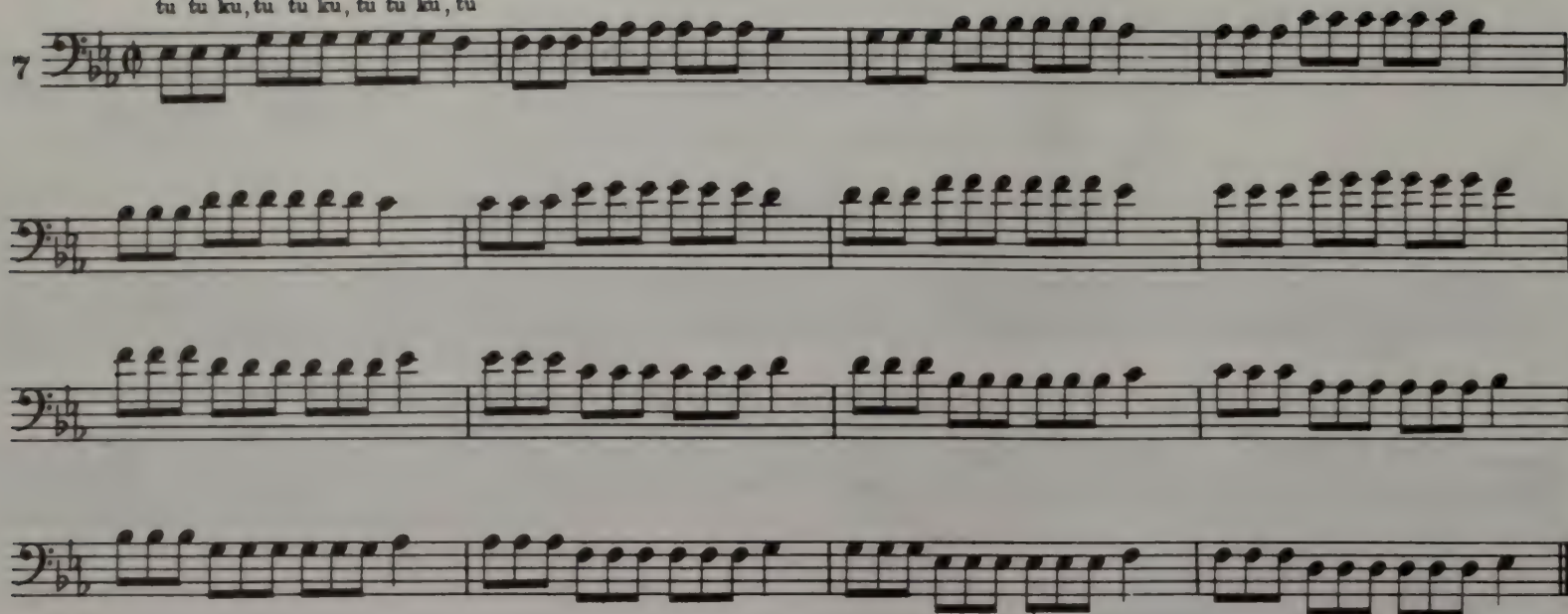
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tu tu ku, tu tu ku, tu tu ku, tu



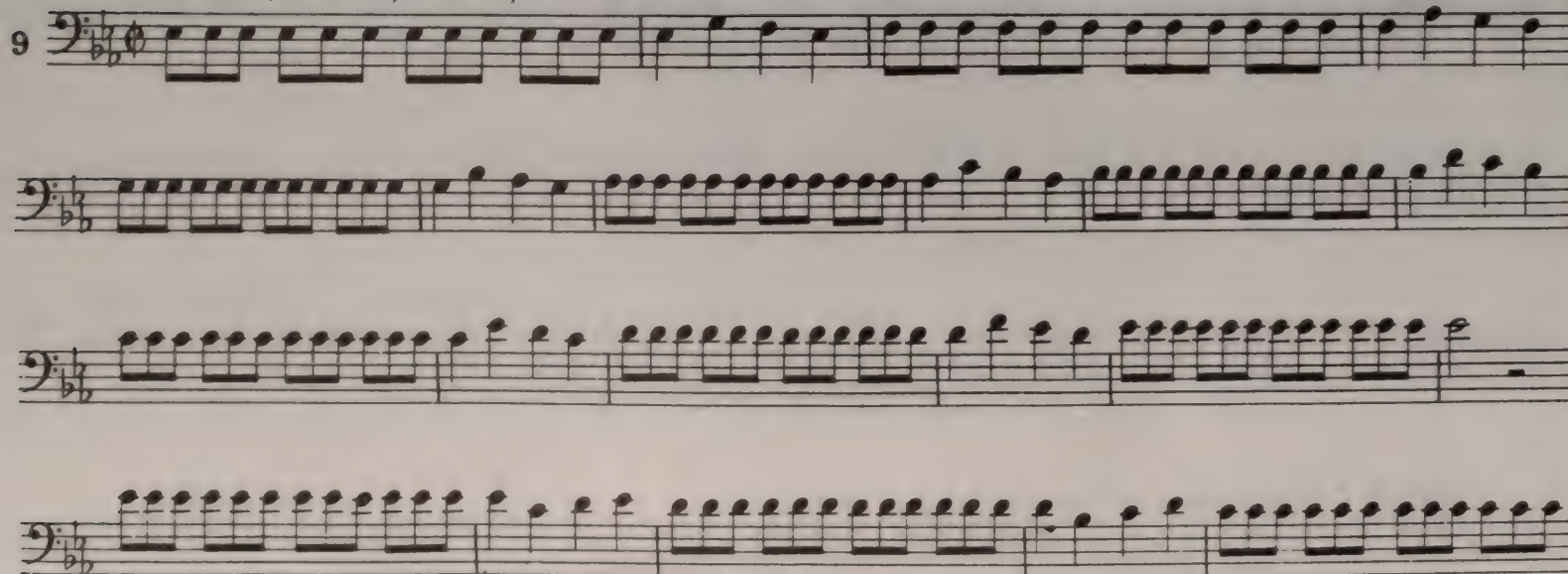
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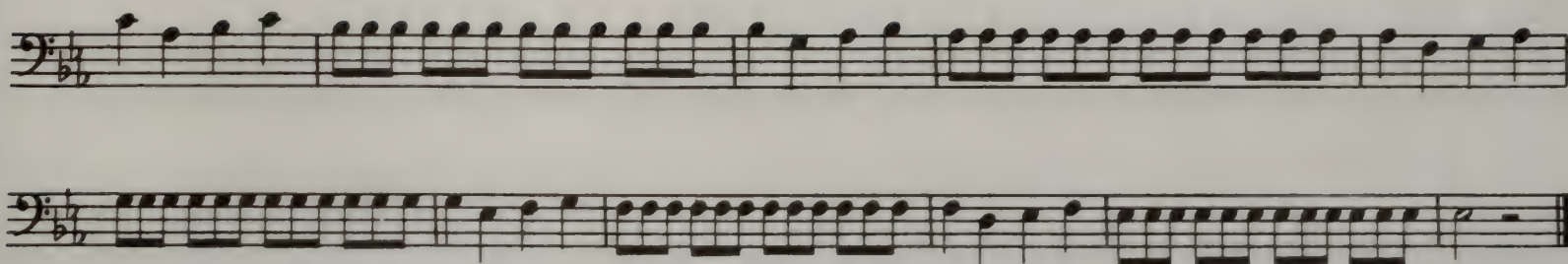


tu tu ku, tu tu ku, tu tu ku, tu

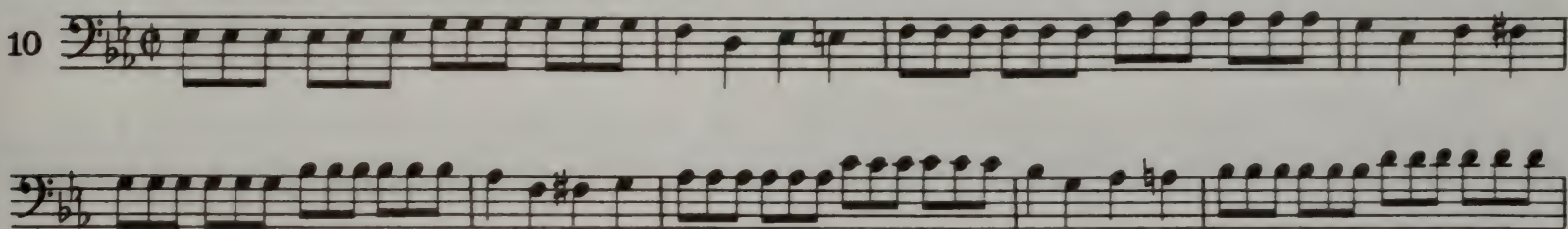


tu tu ku, tu tu ku, tu tu ku, tu tu ku

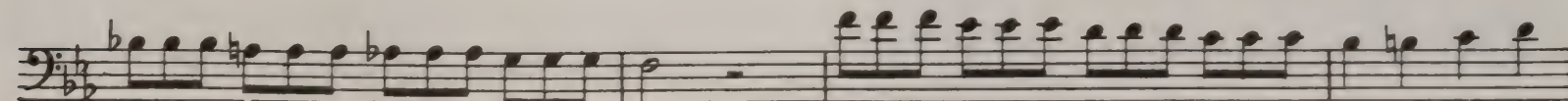
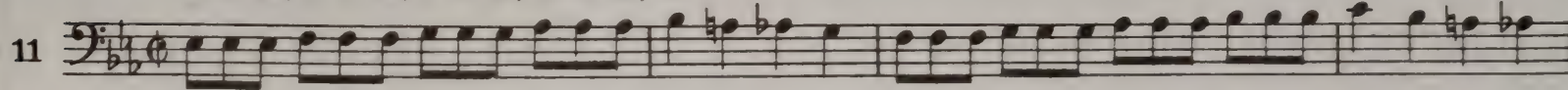




tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu



tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu



tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

12

tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

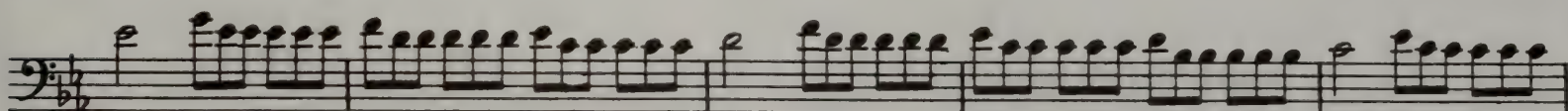
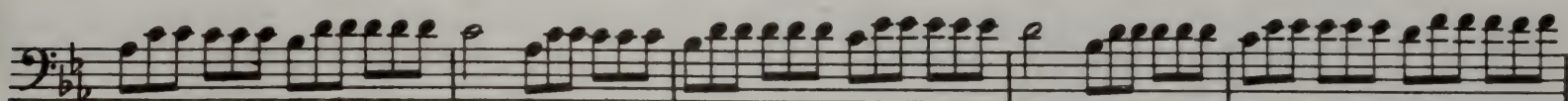
13

tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

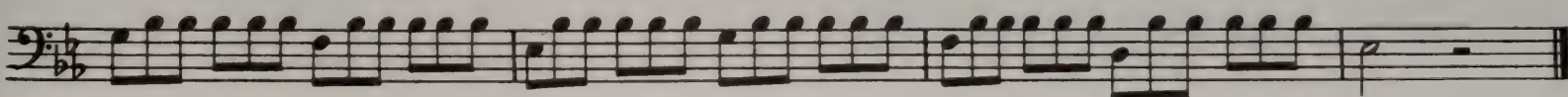
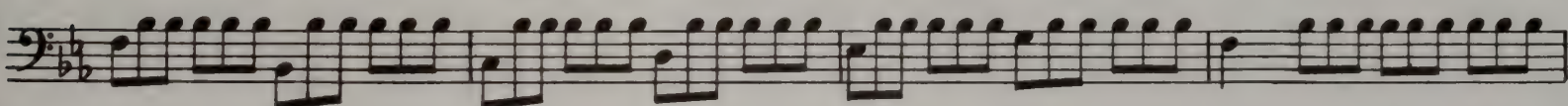
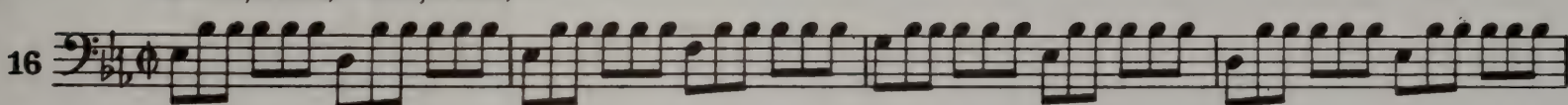
14



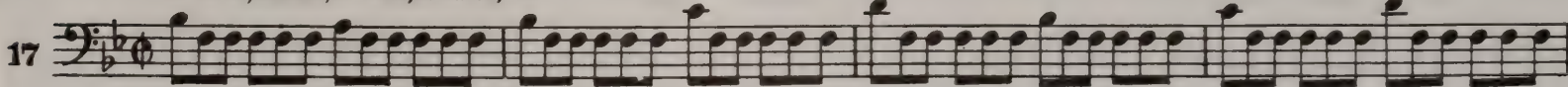
tu tu ku, tu tu ku, ta tu ku, tu tu ku, tu tu ku, tu tu ku, tu



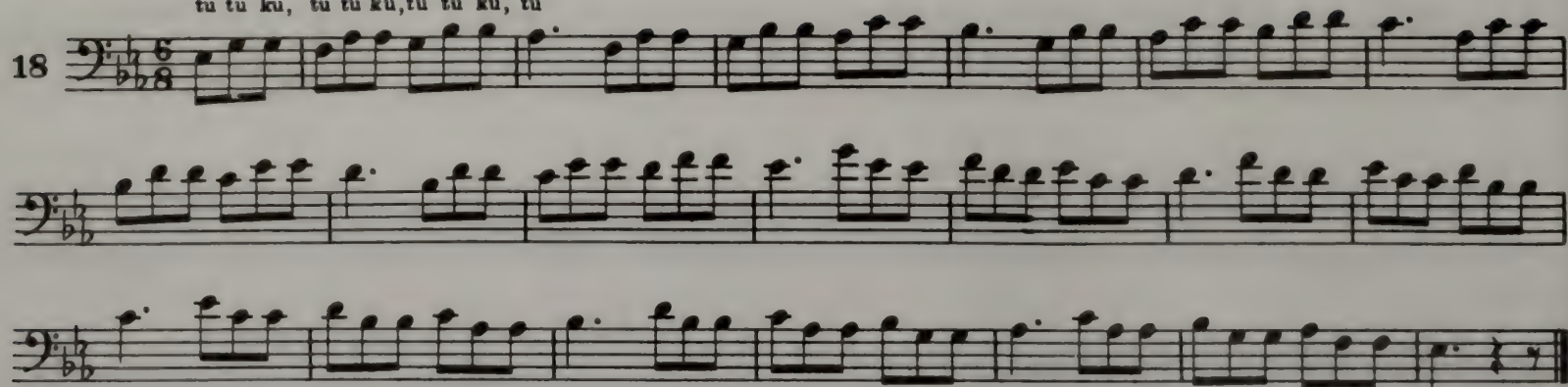
tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu



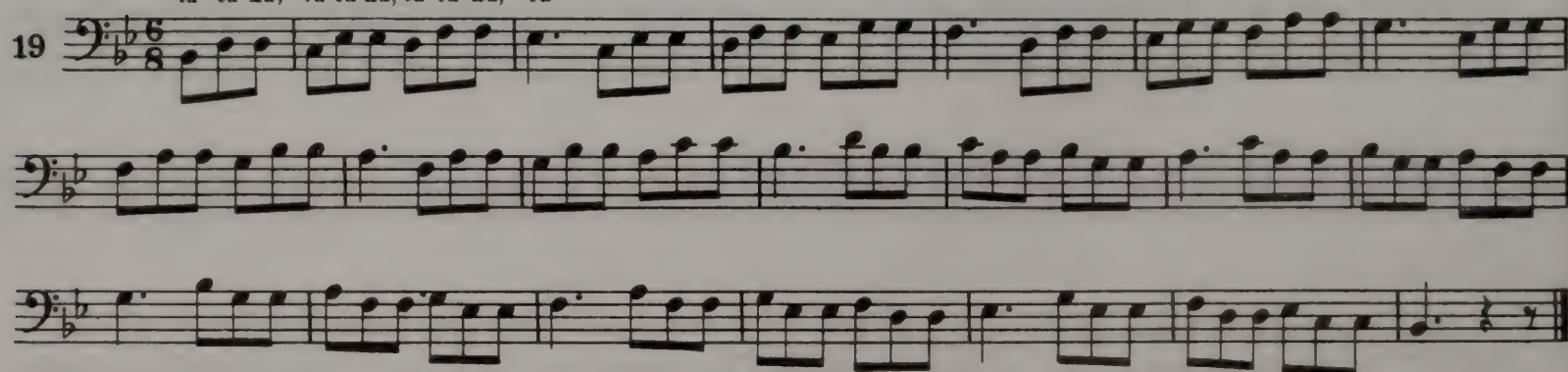
tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu



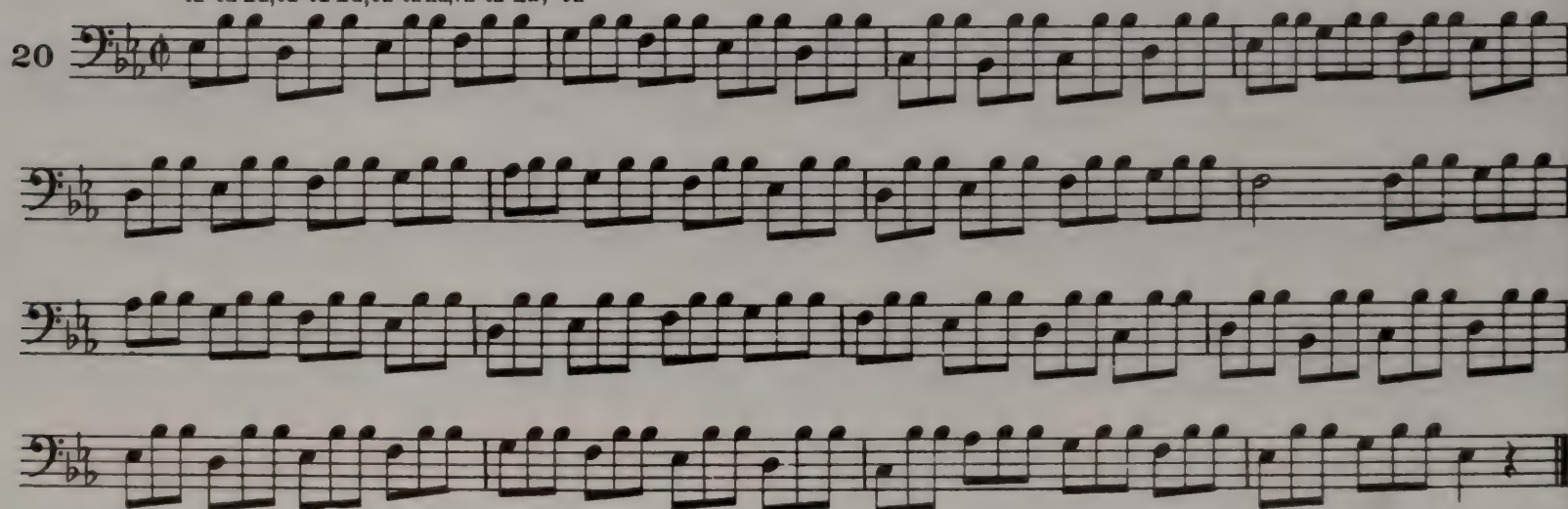
tu tu ku, tu tu ku, tu tu ku, tu



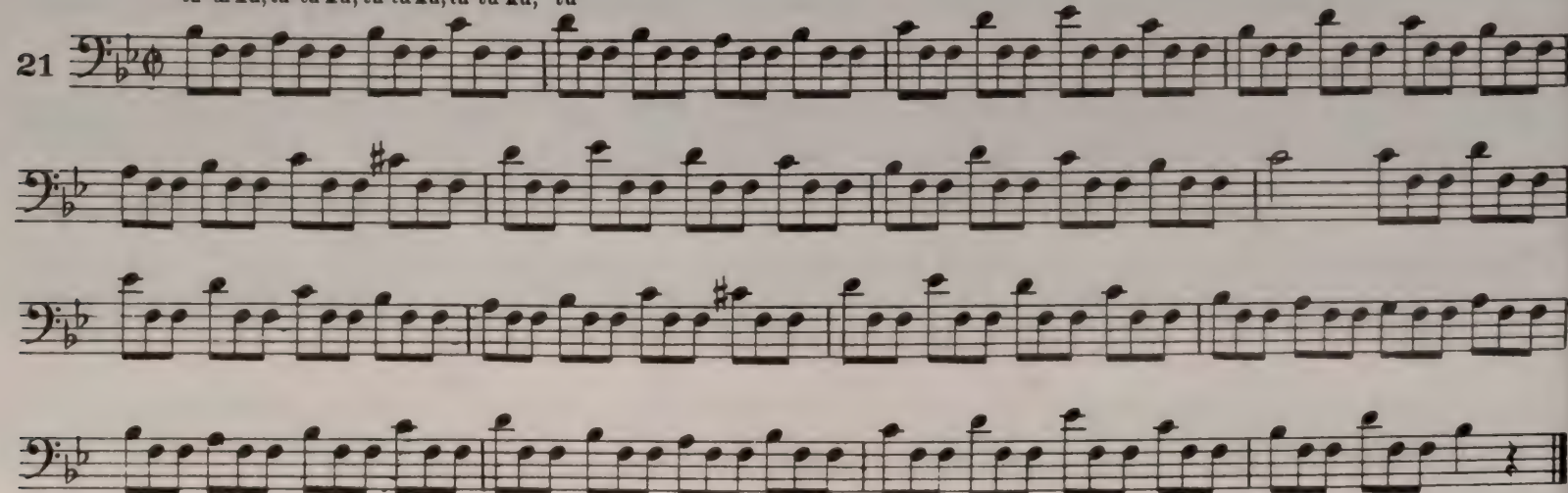
tu tu ku, tu tu ku, tu tu ku, tu



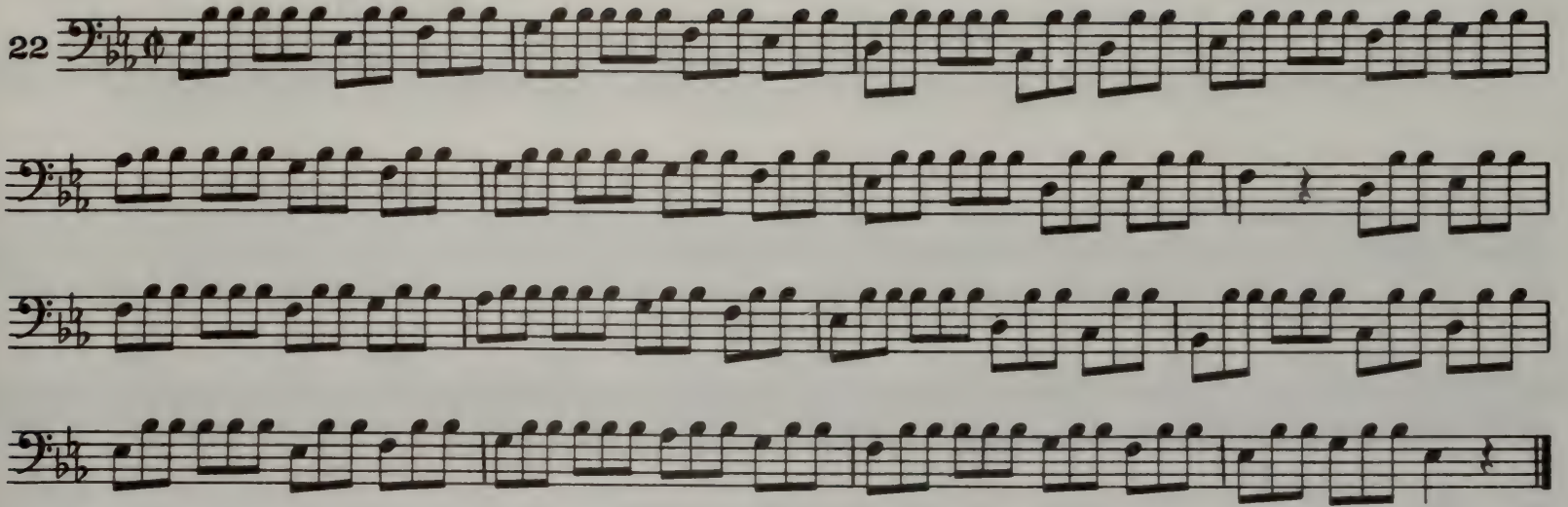
tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu



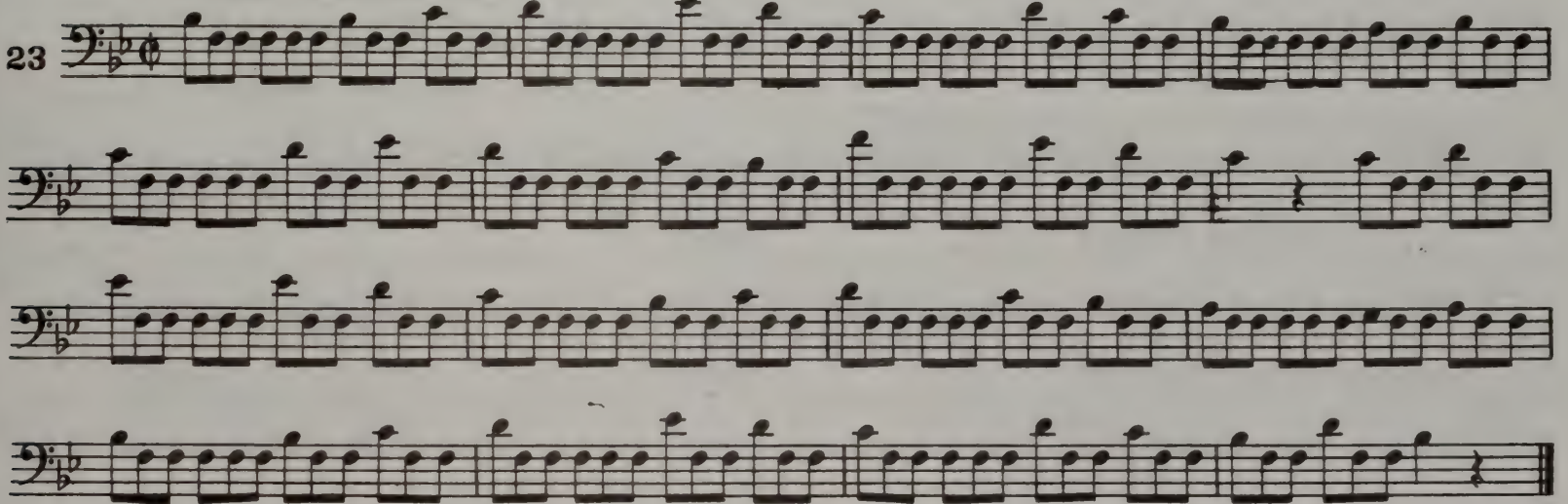
tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu



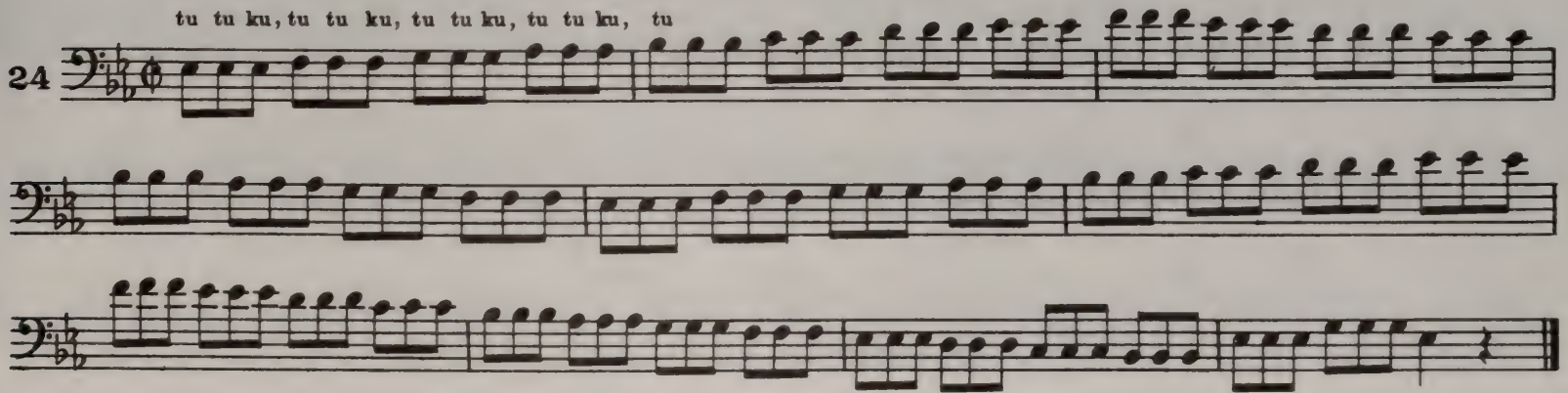
tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu



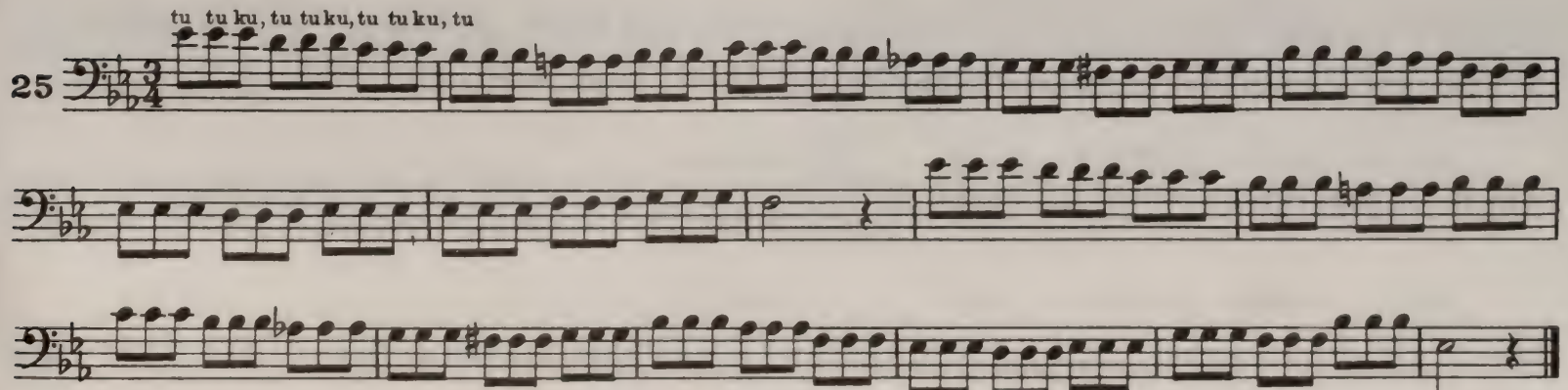
tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu




tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu





tu tu ku, tu tu ku, tu tu ku, tu





THEME

26 

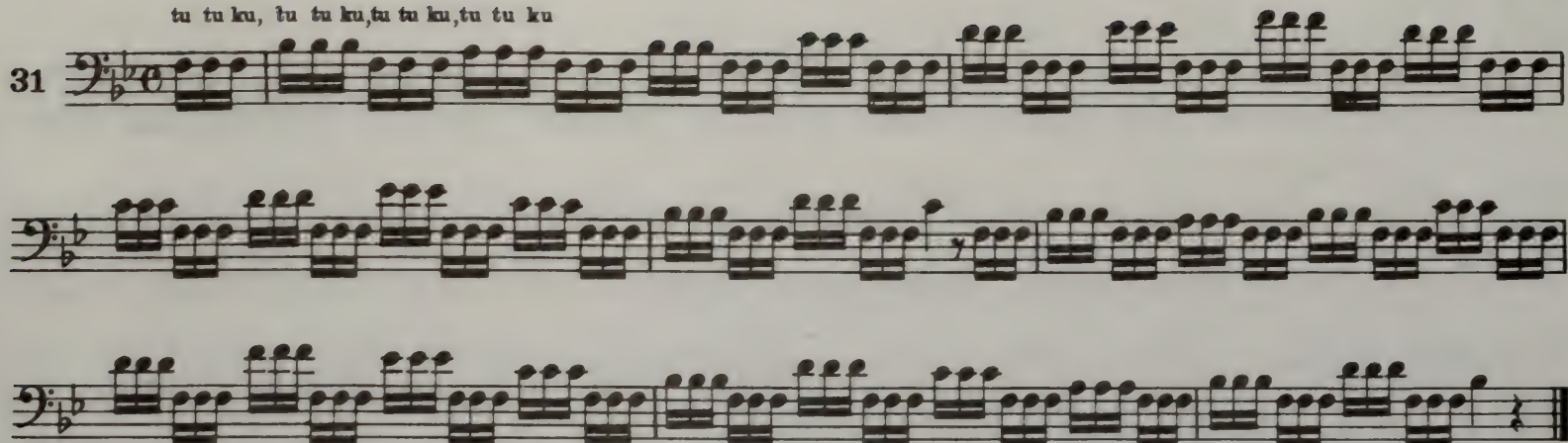
27 
 tu tu ku, tu tu ku, tu

28 
 tu tu ku, tu tu ku, tu

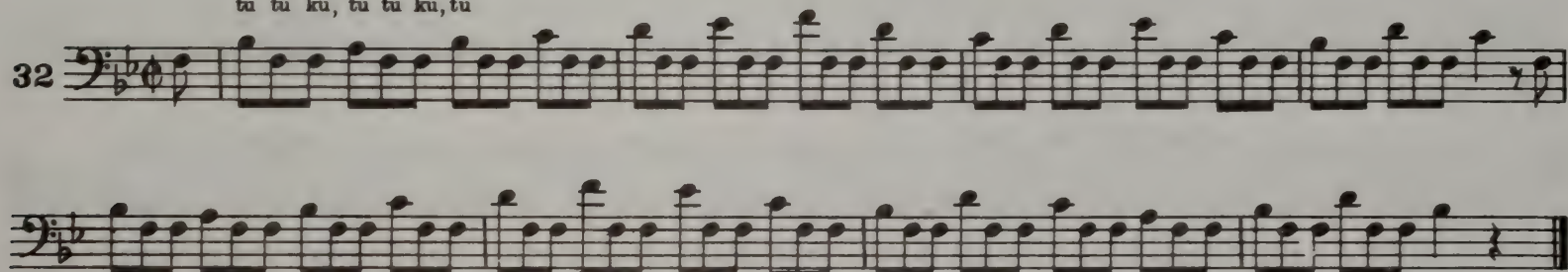
29 
 tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

30 
 tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

tu tu ku, tu tu ku, tu tu ku, tu tu ku



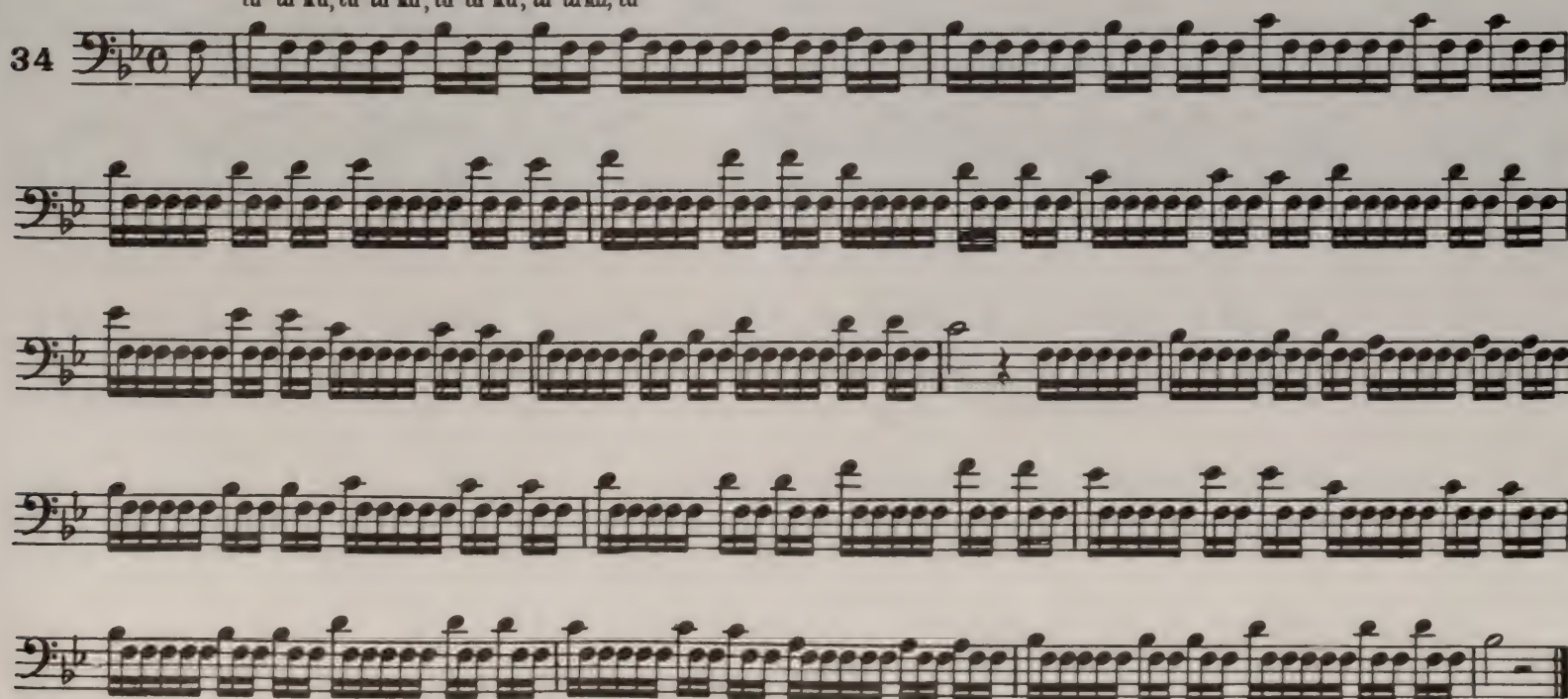
tu tu ku, tu tu ku, tu



tu tu ku, tu tu ku, tu



tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu



tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

35

tu tu ku, tu tu ku, tu

36

THEME

37

38

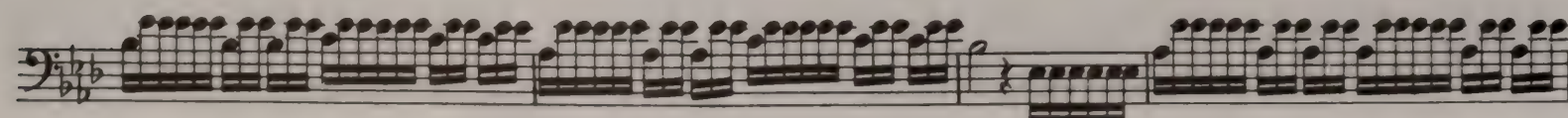
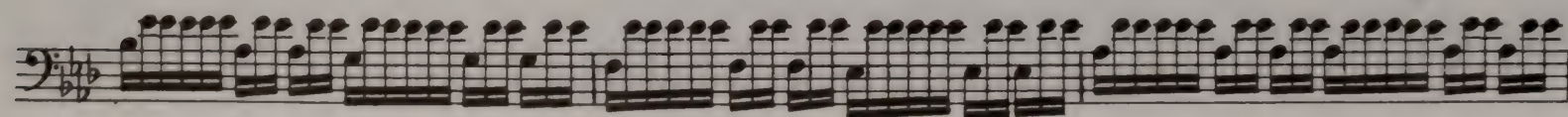
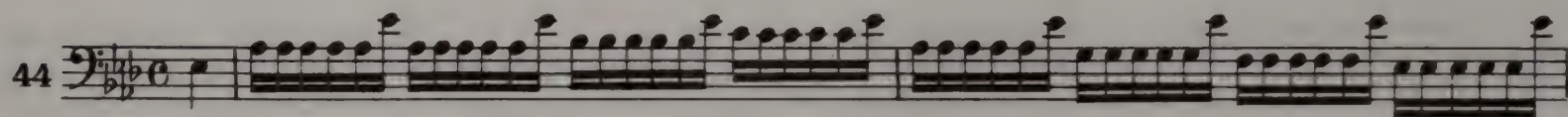
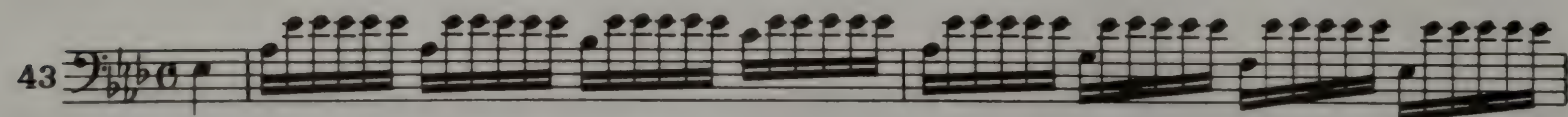
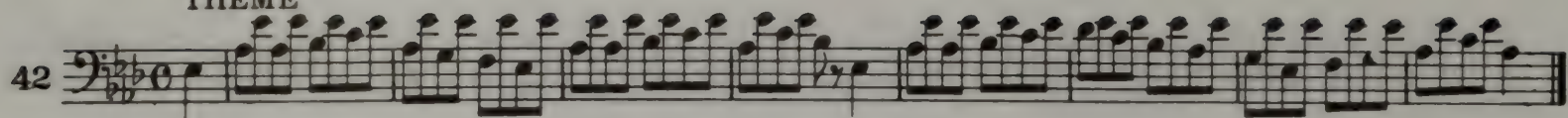
39

40

41

This musical score is written for a single melodic line in bass clef, featuring a key signature of one flat (B-flat) and a common time signature (C). The notation is organized into three systems, each containing two staves. The first system (measures 39-40) shows a melodic line with eighth-note patterns and a key signature change to two flats (B-flat and E-flat) in measure 40. The second system (measures 41-42) continues the melodic development with similar eighth-note figures. The third system (measures 43-44) concludes the passage with a final melodic phrase. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note heads with stems.

THEME



46

47

tu tu ku, tu tu ku, tu

48

tu tu ku, tu tu ku, tu

49

tu tu ku, tu tu ku, tu

50

tu tu ku, tu tu ku, tu

51

52

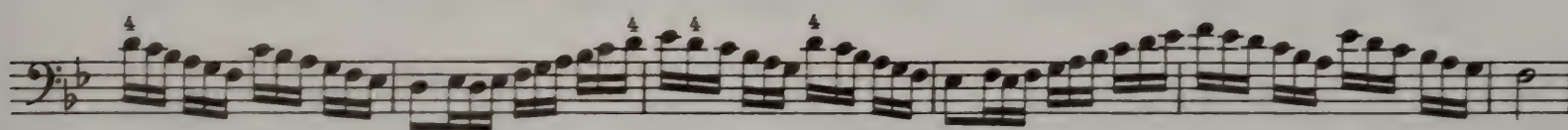
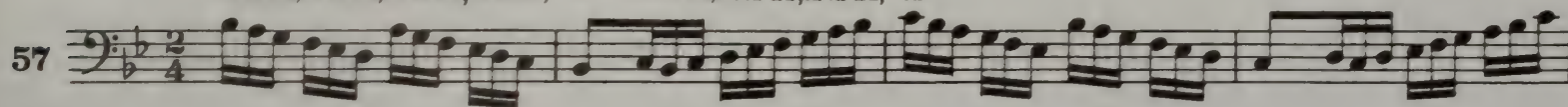
53
tu tu ku, tu tu ku, tu

54
tu tu ku, tu tu ku, tu

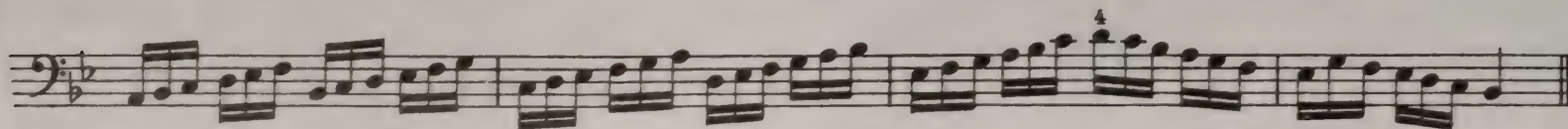
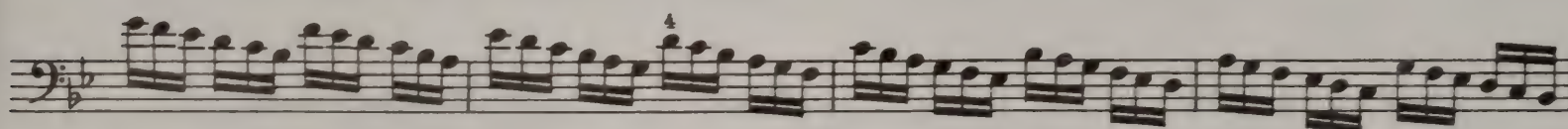
55



tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu tu ku, tu tu ku, tu tu ku, tu



tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

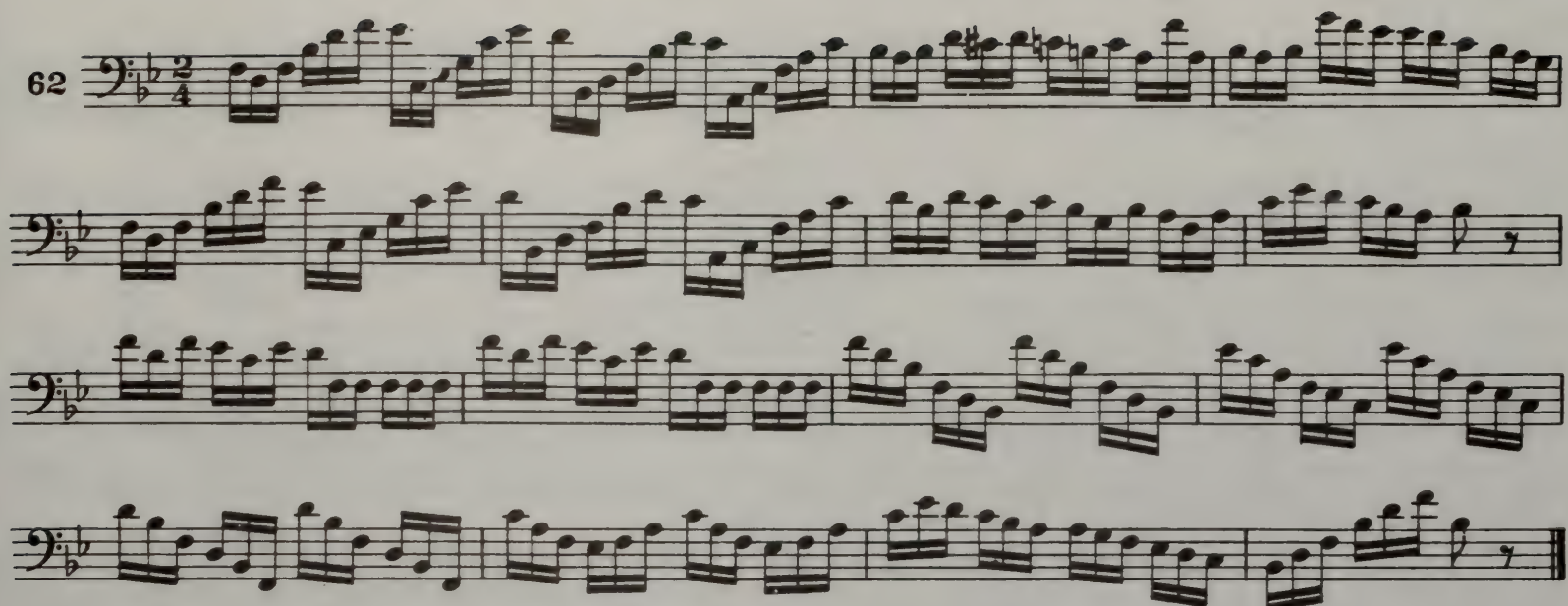


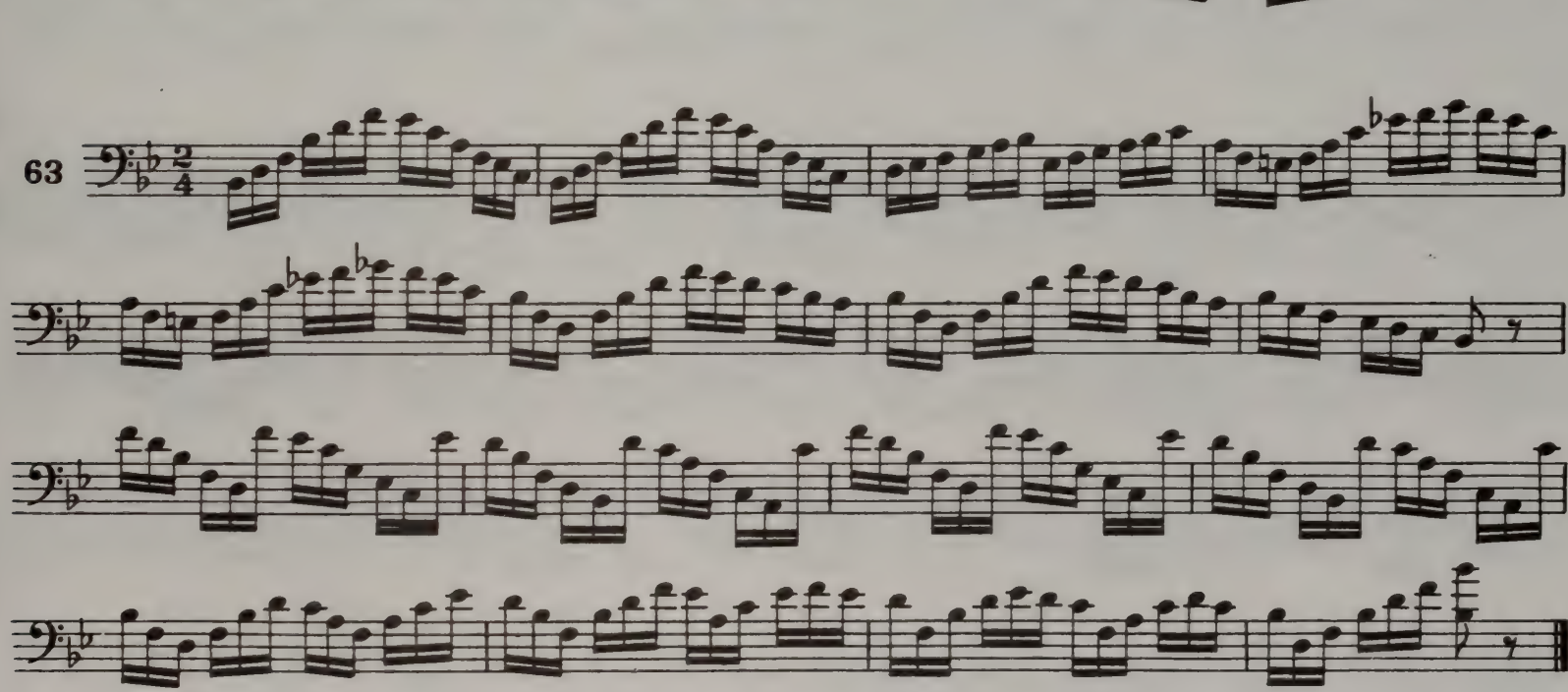
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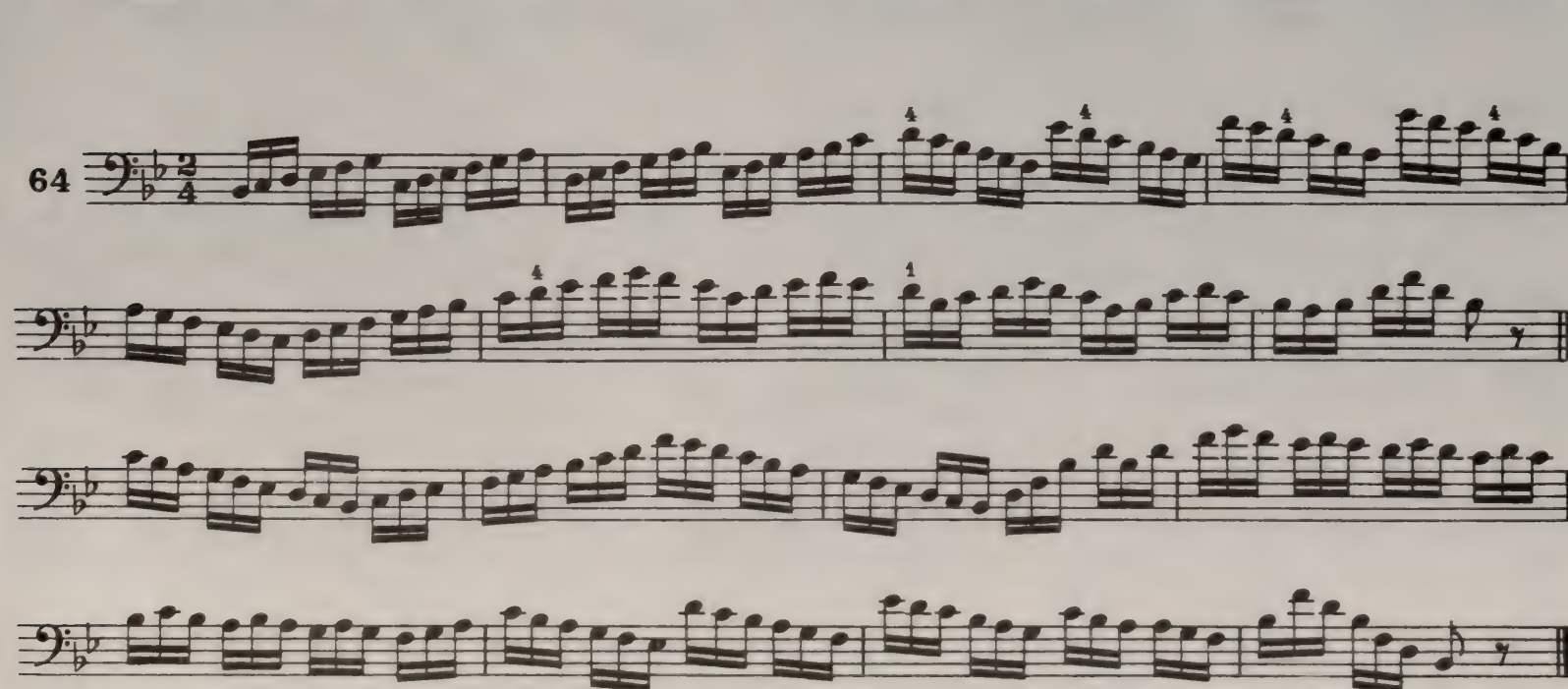


60

61

62 

63 

64 

65

66

67

tu ku,tu tu ku, tu tu ku,tu tu ku, tu

68

69

Presto

70

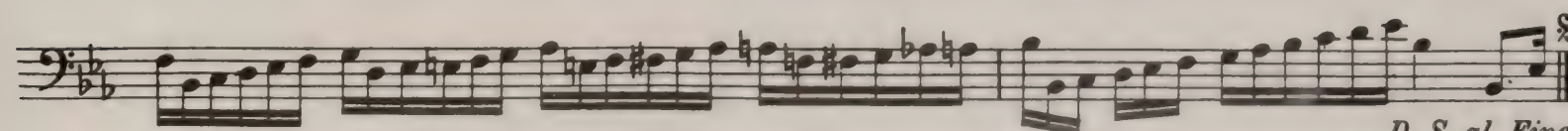
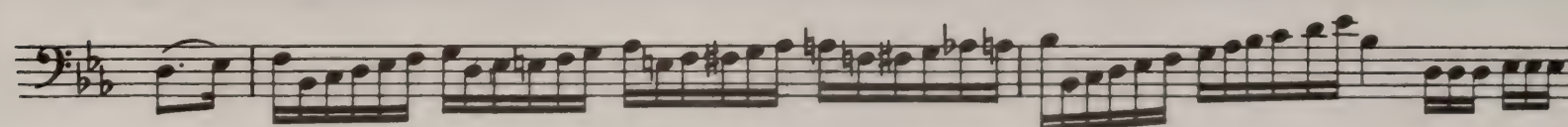
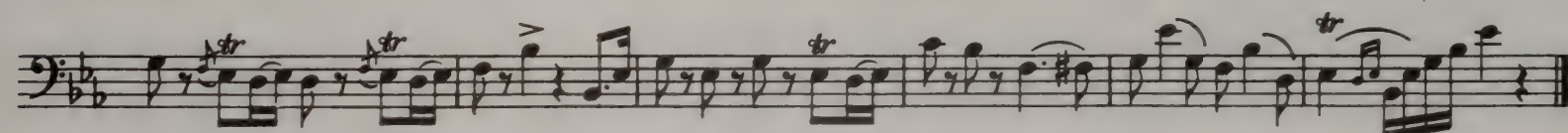
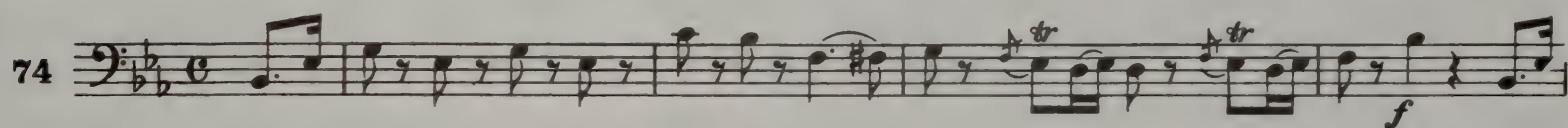
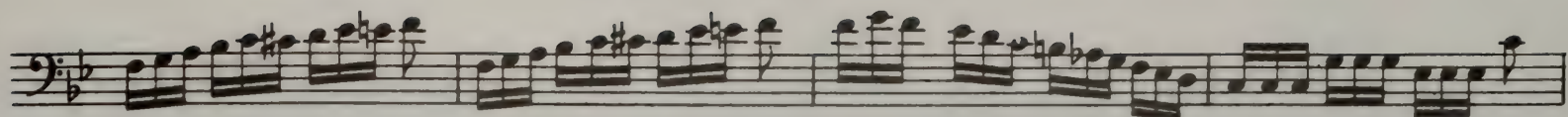
71 *tu tu ku, tu* *tu tu ku, tu*

tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

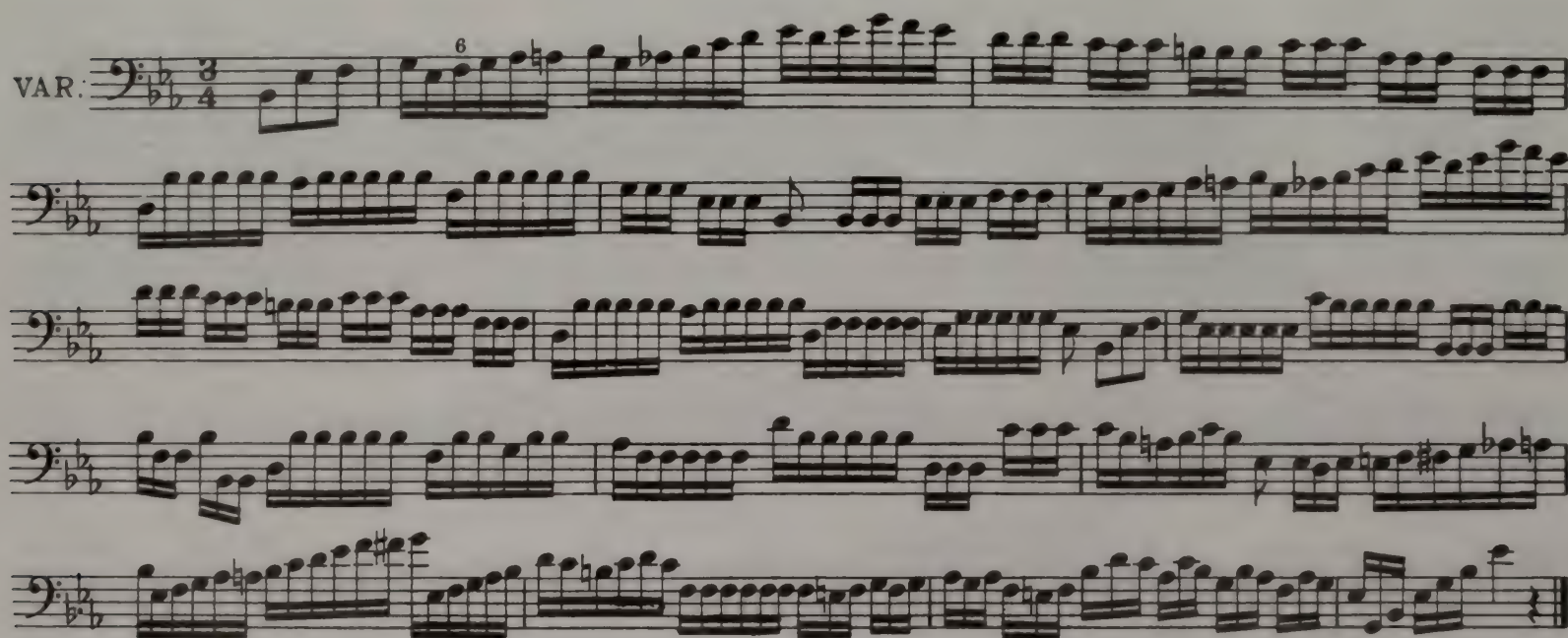
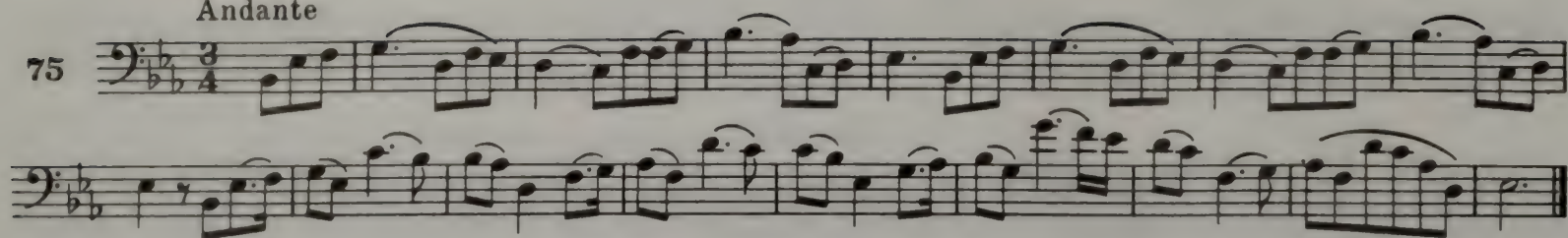
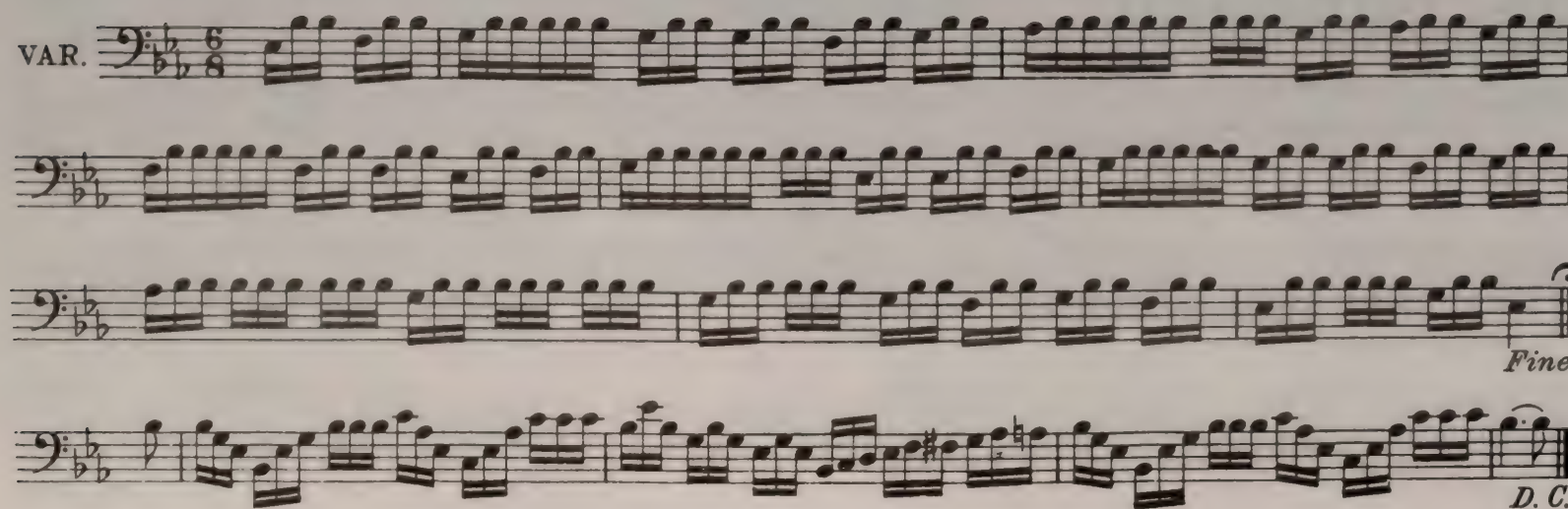
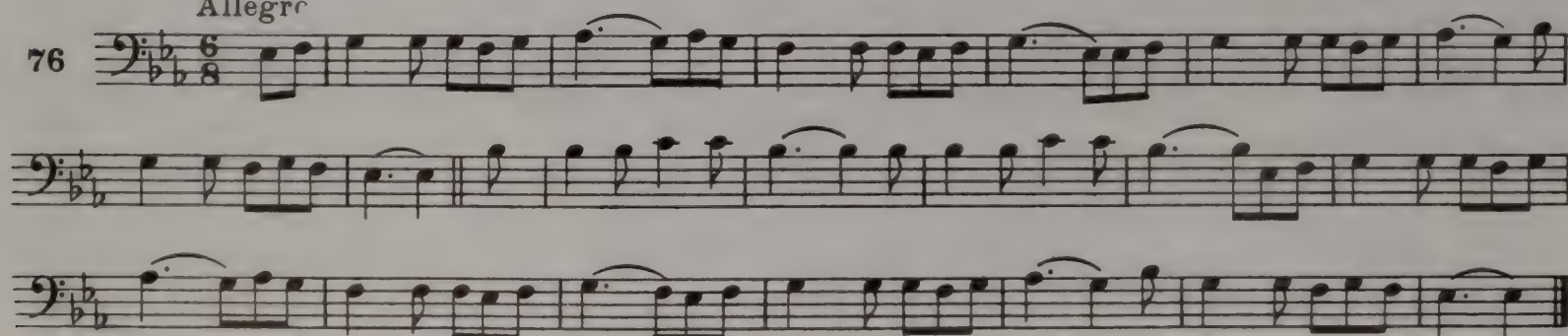
tu tu ku, tu

72

73



D. S. al Fine

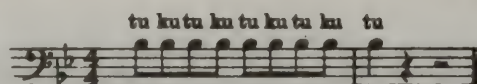
THEME
AndanteTHEME
Allegro

DOUBLE TONGUING

Double Staccato

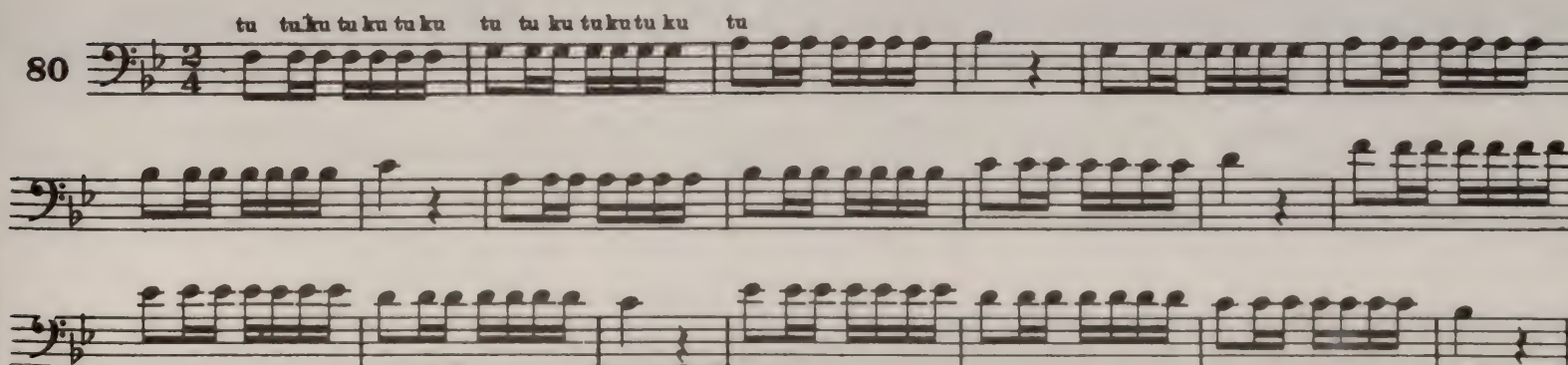
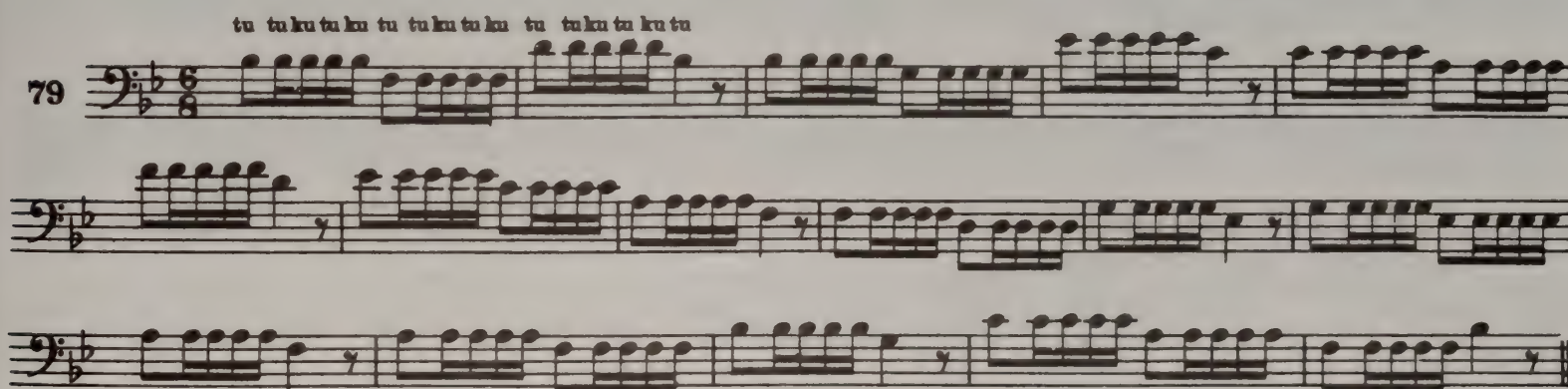
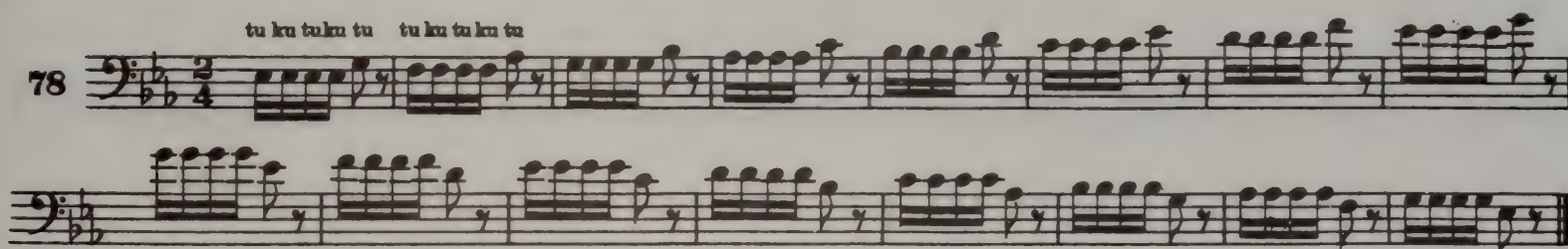
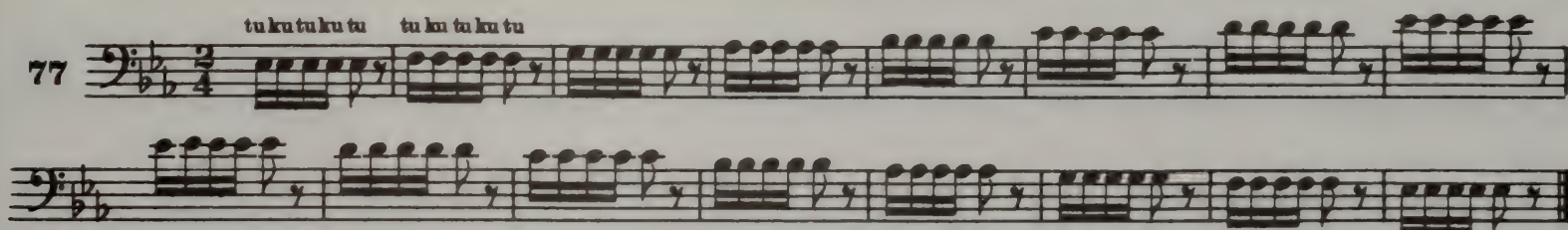
This kind of *staccato* is of great assistance in the execution of scales, or arpeggios, in the binary rhythm. In order to execute this exercise with precision, it must be practised slowly, attention being paid to the principles set forth for the *coup de langue* in triple *staccato*.

The student should, first of all, pronounce the syllables:



As will be seen, the tongue performs a to-and-fro movement, which is very difficult to obtain with perfect equality; but once this desideratum has been arrived at, the most difficult passages may be executed with all desirable speed, energy and *brio*.

After having practised all the studies connected with this kind of articulation, recourse may then be had to the scales, the perfect chord, the chords of the dominant seventh and diminished seventh. These should be executed by employing the same *staccato*, so as to accustom the fingers or slide to proceed in conformity with the tongue. This practice will be fruitful in its results. (See exercises 77 to 114)



81 *tu tu tu ku tu*

82 *tu ku tu kuta ku tu*

83 *tu ku tu ku tu ku tu ku tu ku tu ku tu*

84 *tu ku tu ku tu ku tu ku tu ku tu ku tu*

85 tu ku tu ku tu ku tu ku

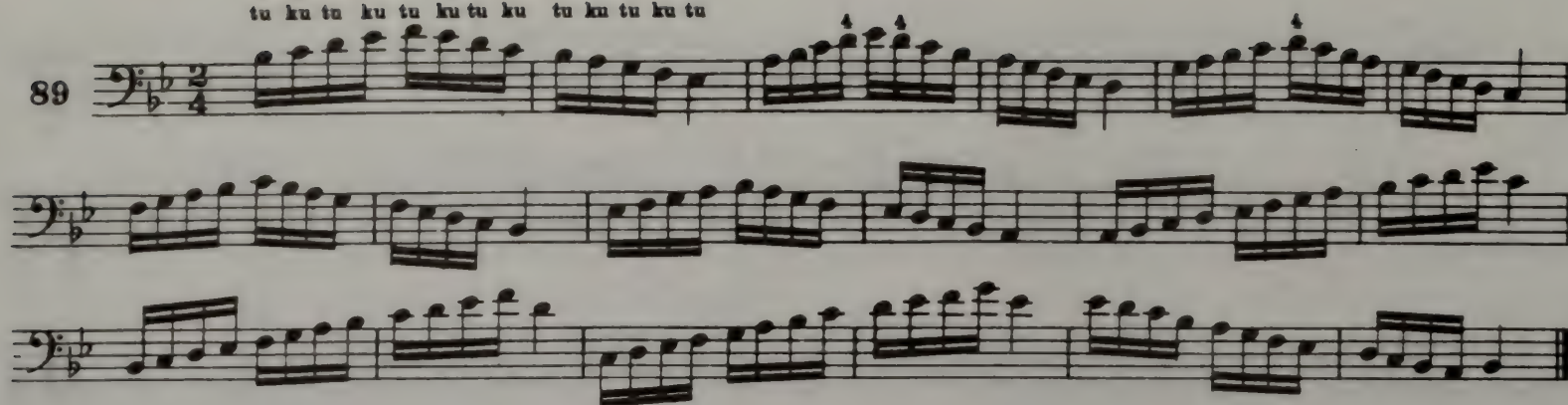
86

87 tu ku tu ku tu

88 tu ku tu ku tu ku tu ku tu

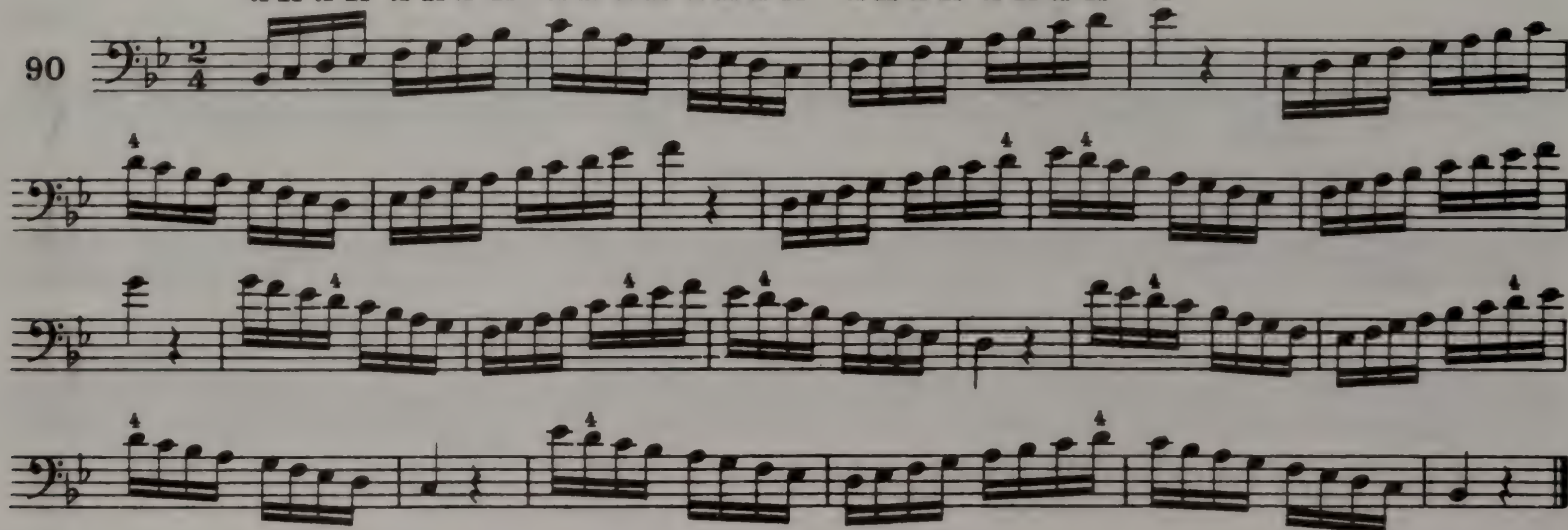
tu ku tu ku tu ku tu ku tu ku tu ku tu

89



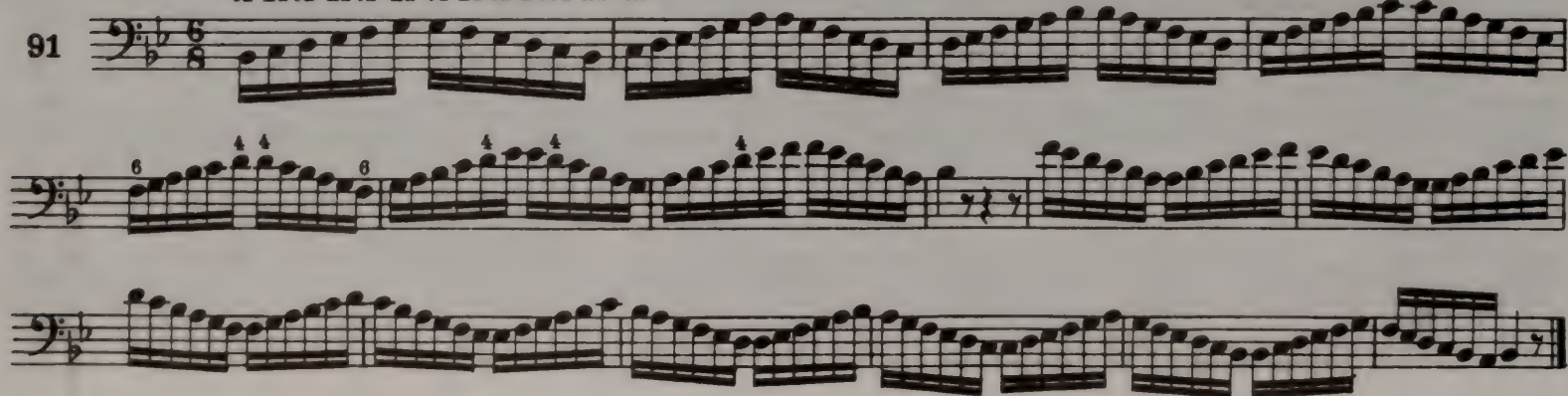
tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu

90



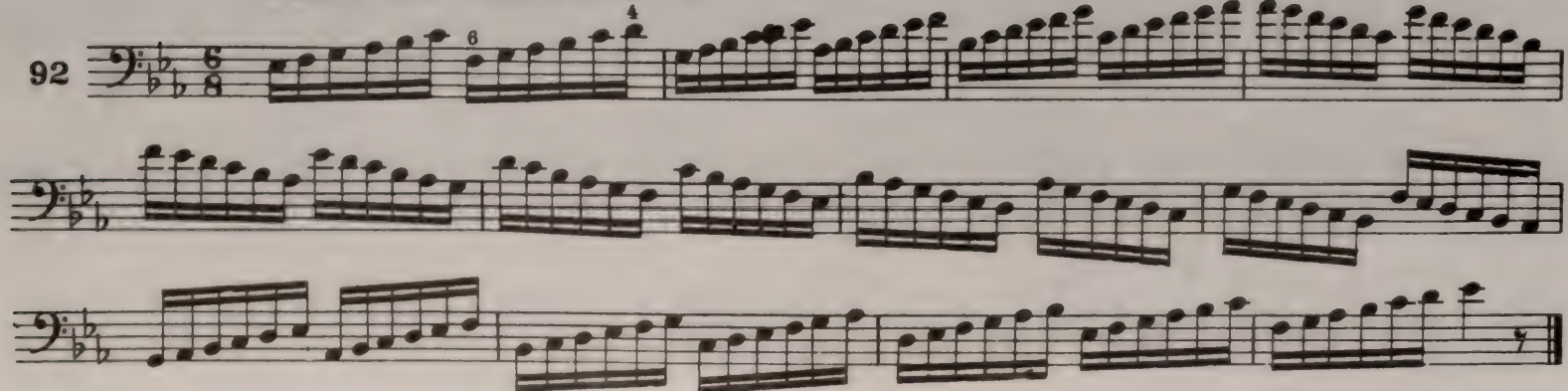
tu ku tu ku tu ku tu ku tu ku tu ku tu

91



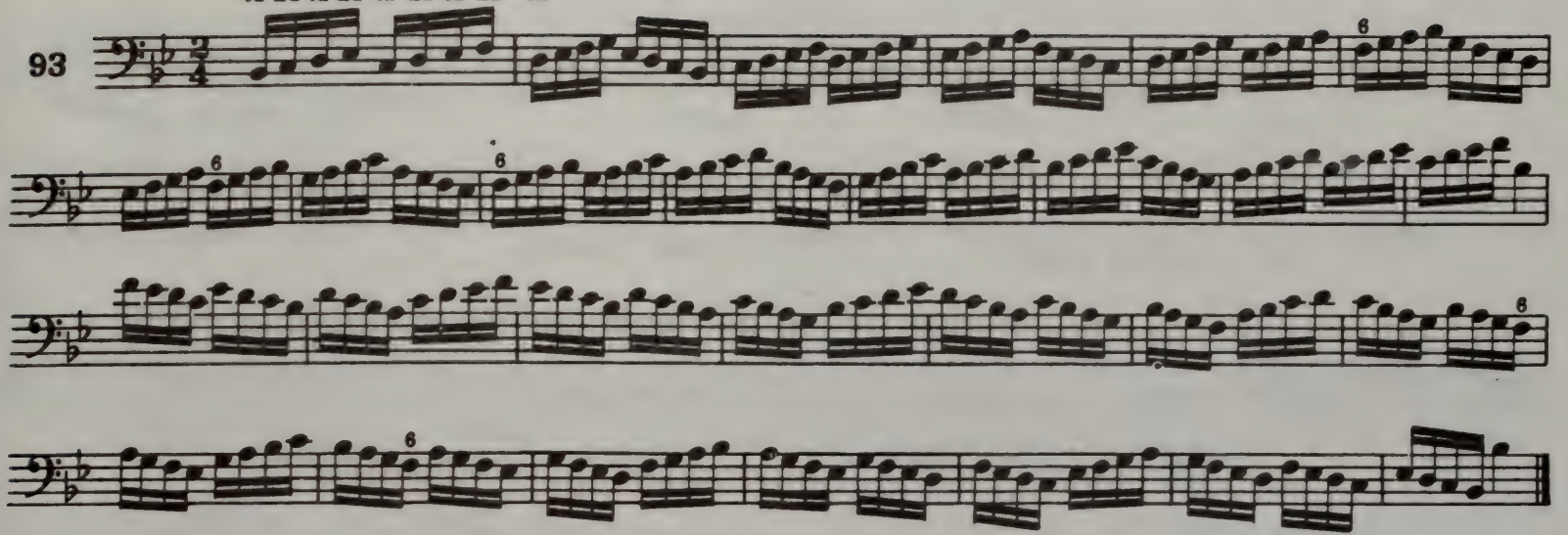
tu ku tu ku tu ku tu ku tu ku tu ku tu

92



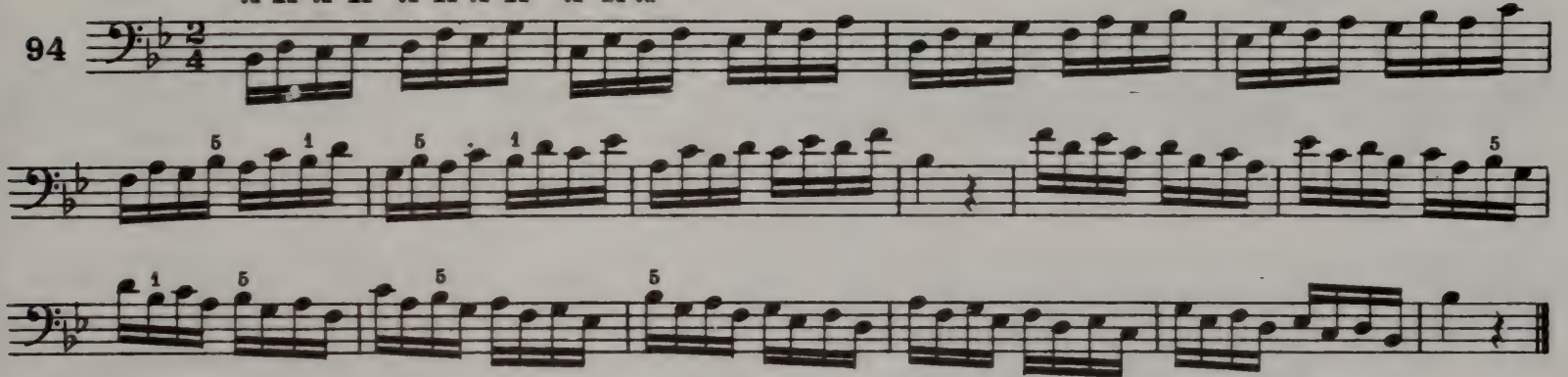
tu ku tu ku tu ku tu ku tu

93



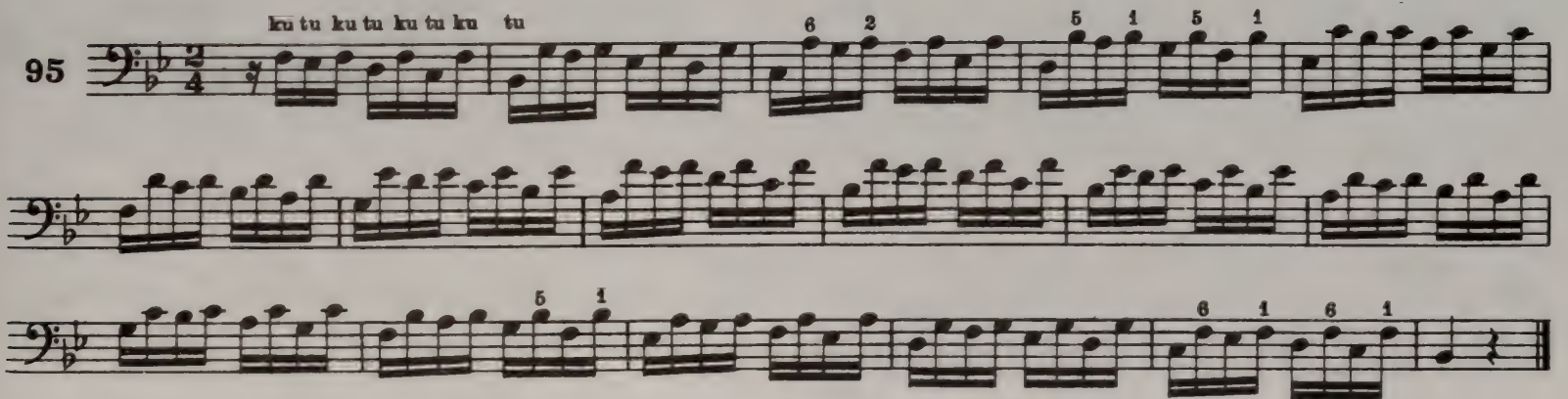
tu ku tu ku tu ku tu ku tu ku tu

94



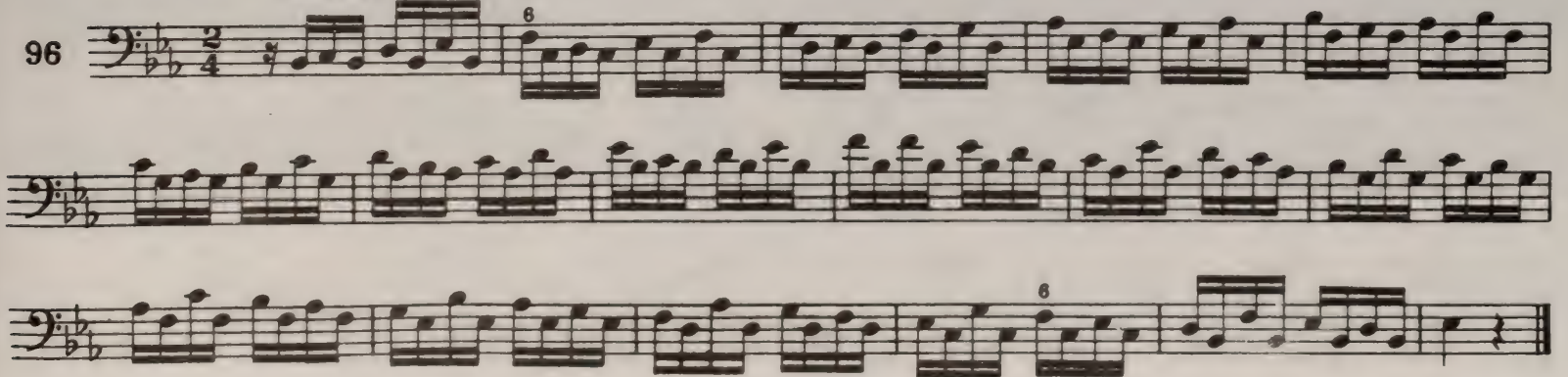
ku tu ku tu ku tu ku tu

95



kutu ku tu kutu ku tu

96



97 *ku tu ku tu ku tu ku tu*


98 *tu ku tu ku tu*

99 *tu ku tu ku tu ku tu ku tu*

100 *tu ku tu ku tu ku tu ku*

101 *tu tu ku tu ku tu ku tu ku tu*

102 *tu tu ku tu ku tu ku tu*



A single line of musical notation in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with many beamed sixteenth notes creating a lively, rhythmic pattern. The piece concludes with a double bar line.

103 *tu ku tu ku tu ku tu ku tu ku tu tu ku tu ku*

[illegible]

ku tu ku

104 

tu ku tu ku tu tu ku tu ku tu ku tu tu ku tu tu ku tu ku tu ku tu ku tu ku tu ku

[illegible]

105 *tuku tu kutukutuku tu*

A single staff of music in bass clef, 2/4 time. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110,

tu tu ku tu tu ku tu tu tu ku tu tu tu ku tu

Fine

tu tu ku tu tu ku tu tu tu ku tu tu ku tu fine

D. C.

106 *tu ku tu ku*

5

Fine

tu ku tu ku tu ku tu

D. C.

107 *tu ku tu ku*

tu

108 *tu tu kutukutuku*

109 *tu tukutukutuku*

110 *tu tu ku tukutuku*

111 tu tu ku tu ku tu ku

112 tu ku tu ku

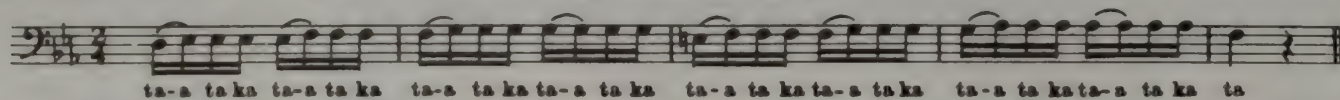
113 tukutuku

114 tu ku tu ku tu

The Slur in Double Staccato

In order to combine slurs with the double *staccato*, there is a peculiar kind of pronunciation to employ. It would be monotonous to be always performing *staccatos* without occasional reference to the slur. The combination of the two occasions a pleasing variety in execution, at the same time it facilitates the acceleration of the movement.

This articulation is obtained by pronouncing the following syllables:



The syllable *ta* serves to strike the first note and the syllable *a*, which comes afterwards, enables the performer, by prolonging the sound, to slur easily on the second note. This *coup de langue* is assuredly one of the most indispensable, inasmuch as it is to be met with in all kinds of music. (See exercises 115 to 134)

Exercises 115-118 may be played as indicated but always with lessened breath where slurred notes occur which would produce a *glissando*.

115

ta - a ta ka ta ta - a ta ka ta

116

ta - a ta ka ta

117

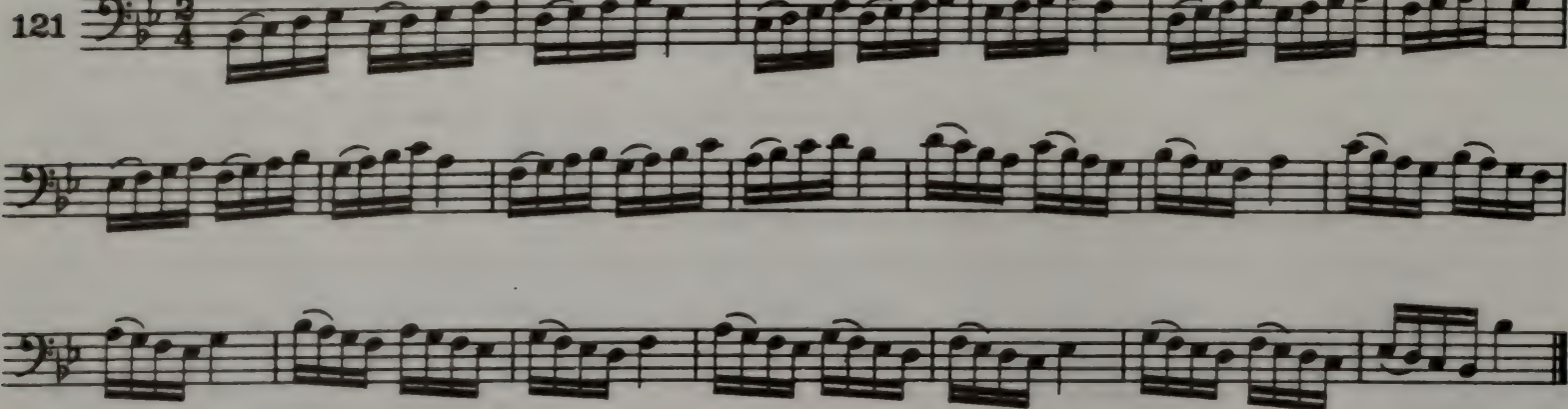
ta - a takata katakata

118 ta-a taka ta-a ta ka ta-a ta ka ta

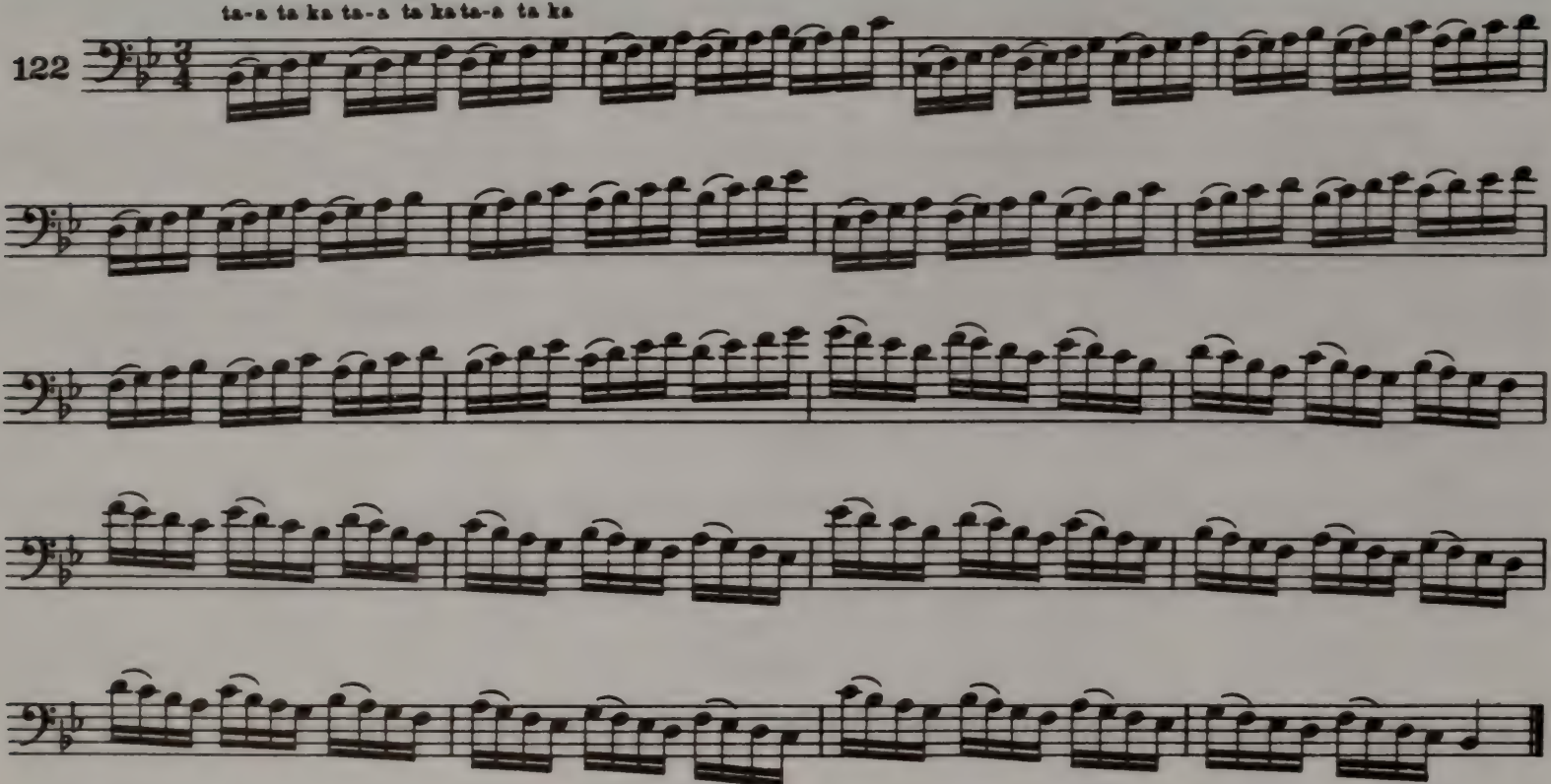
119 ta-a ta ka ta-a ta ka

120 ta-a taka takataka ta-a

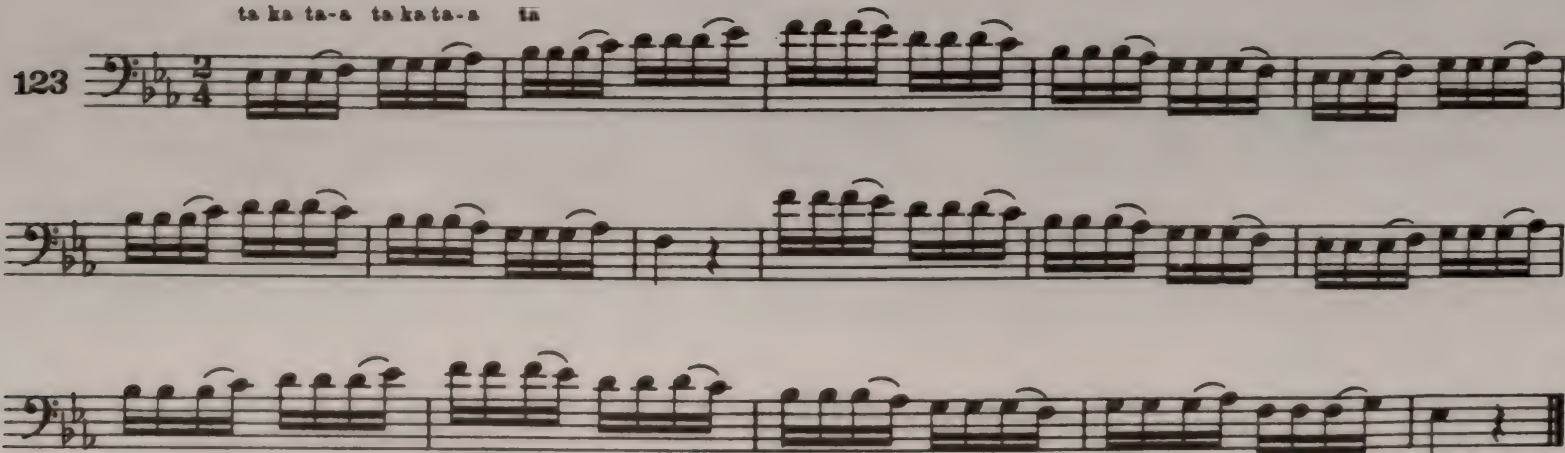
ta-a ta ka ta-a ta ka ta-a ta ka ta



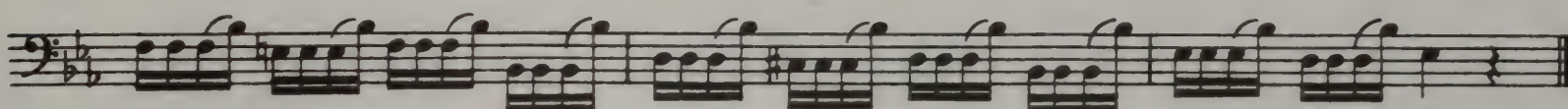
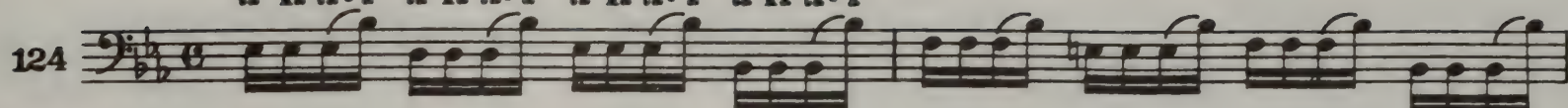
ta-a ta ka ta-a ta ka ta-a ta ka



ta ka ta-a ta ka ta-a in



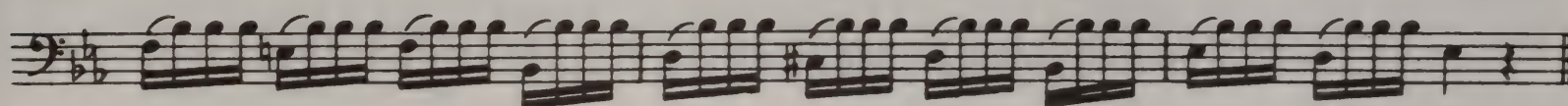
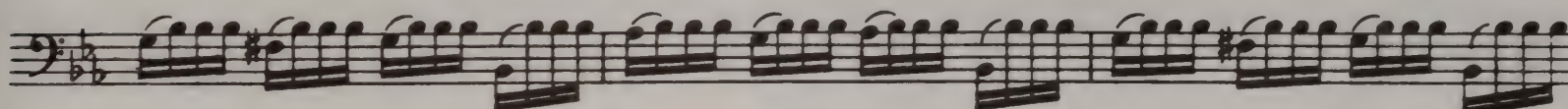
ta ka ta-a ta ka ta-a ta ka ta-a ta ka ta-a



ta ka ta-a ta ka ta-a



ta-a ta ka ta-a ta ka

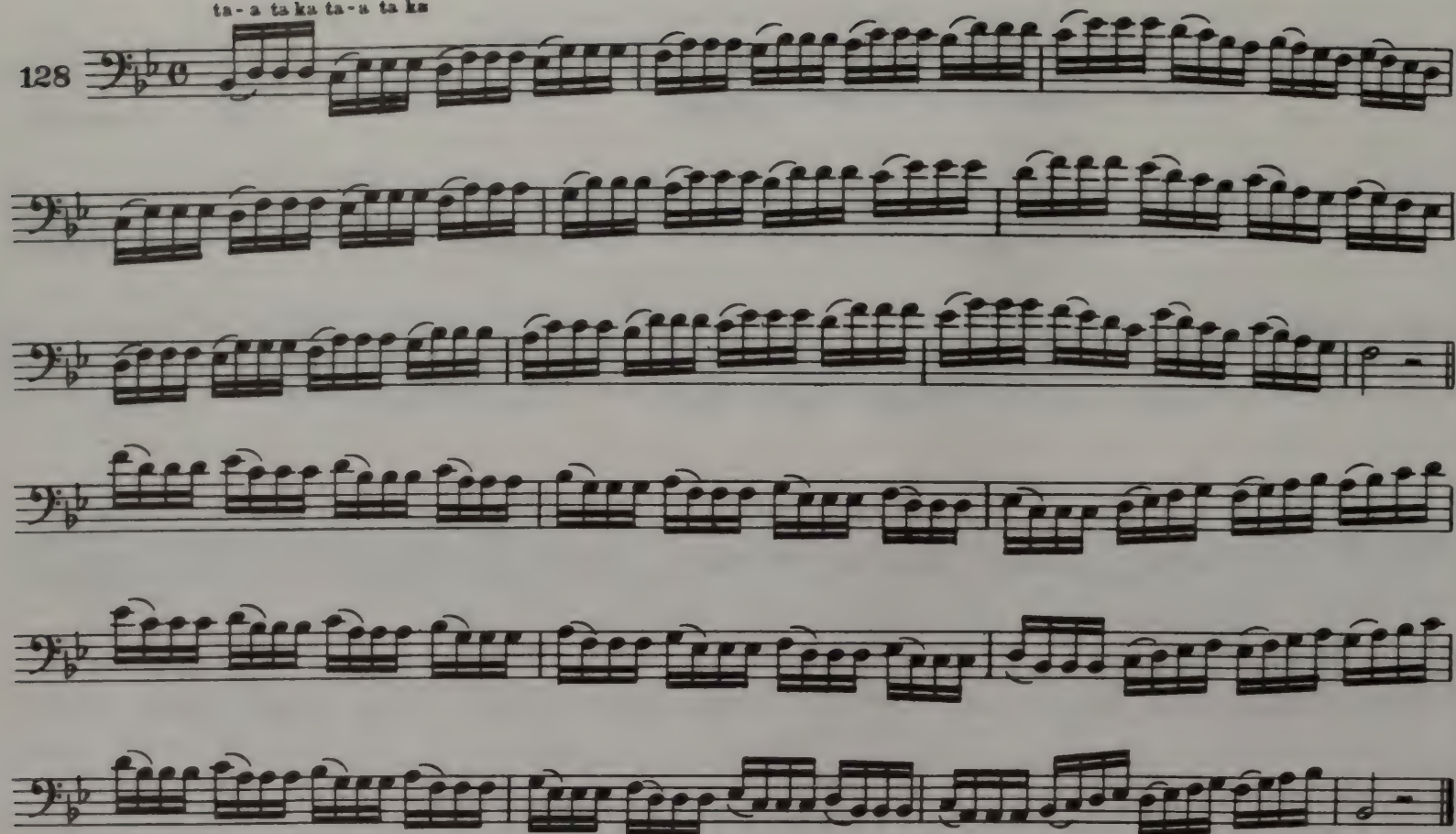


ta-a ta ka ta-a ta ka



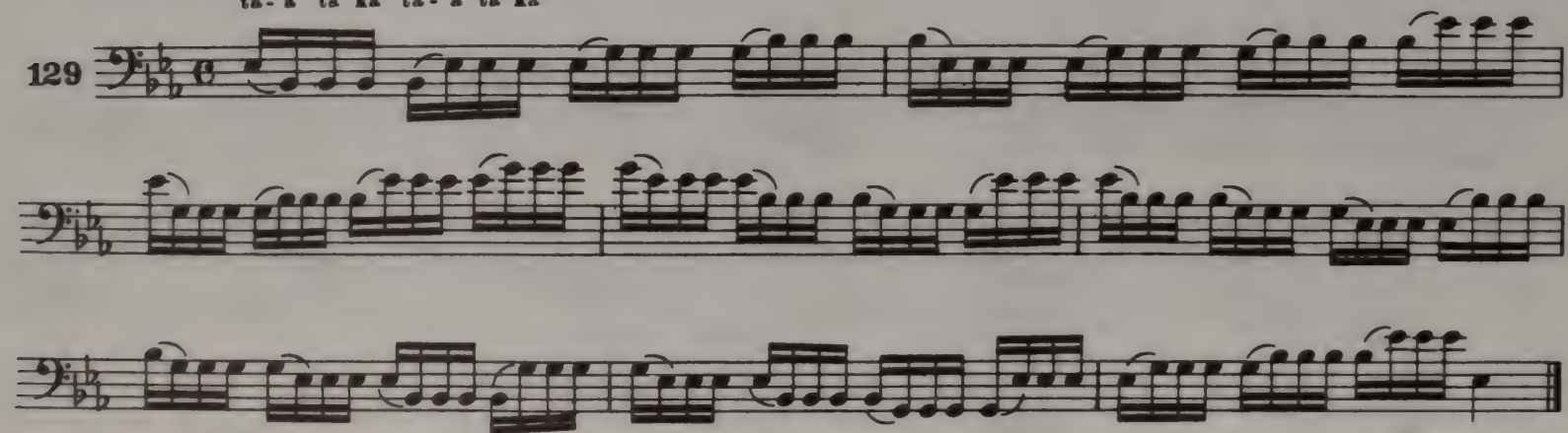
ta - a ta ka ta - a ta ka

128



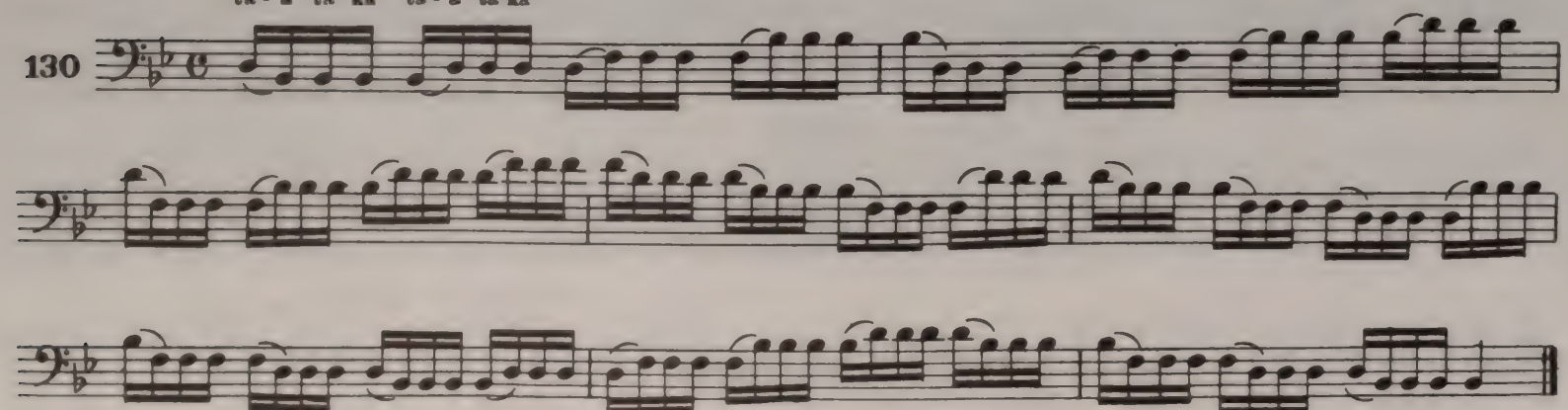
ta - a ta ka ta - a ta ka

129



ta - a ta ka ta - a ta ka

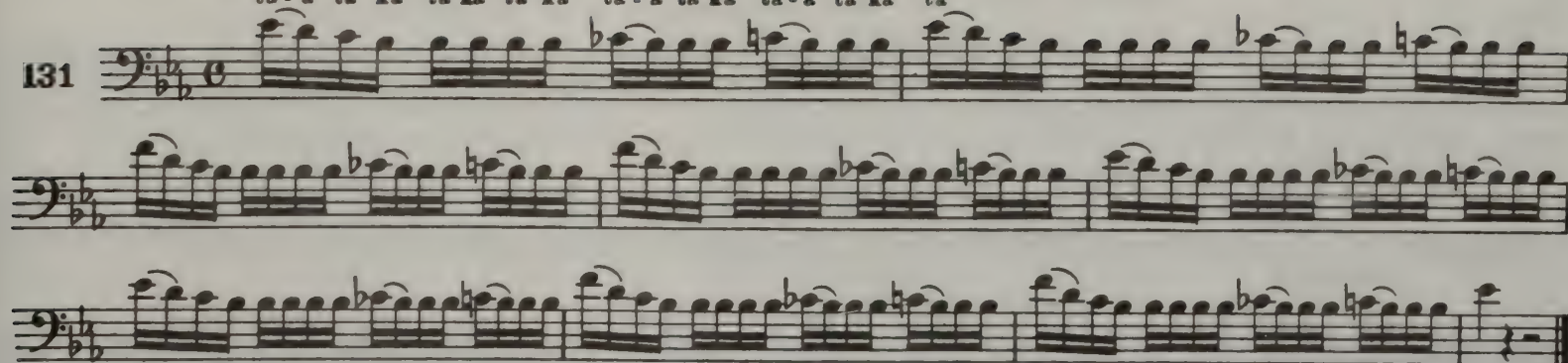
130



Allegro

ta - a ta ka ta ka ta ka ta - a ta ka ta - a ta ka ta

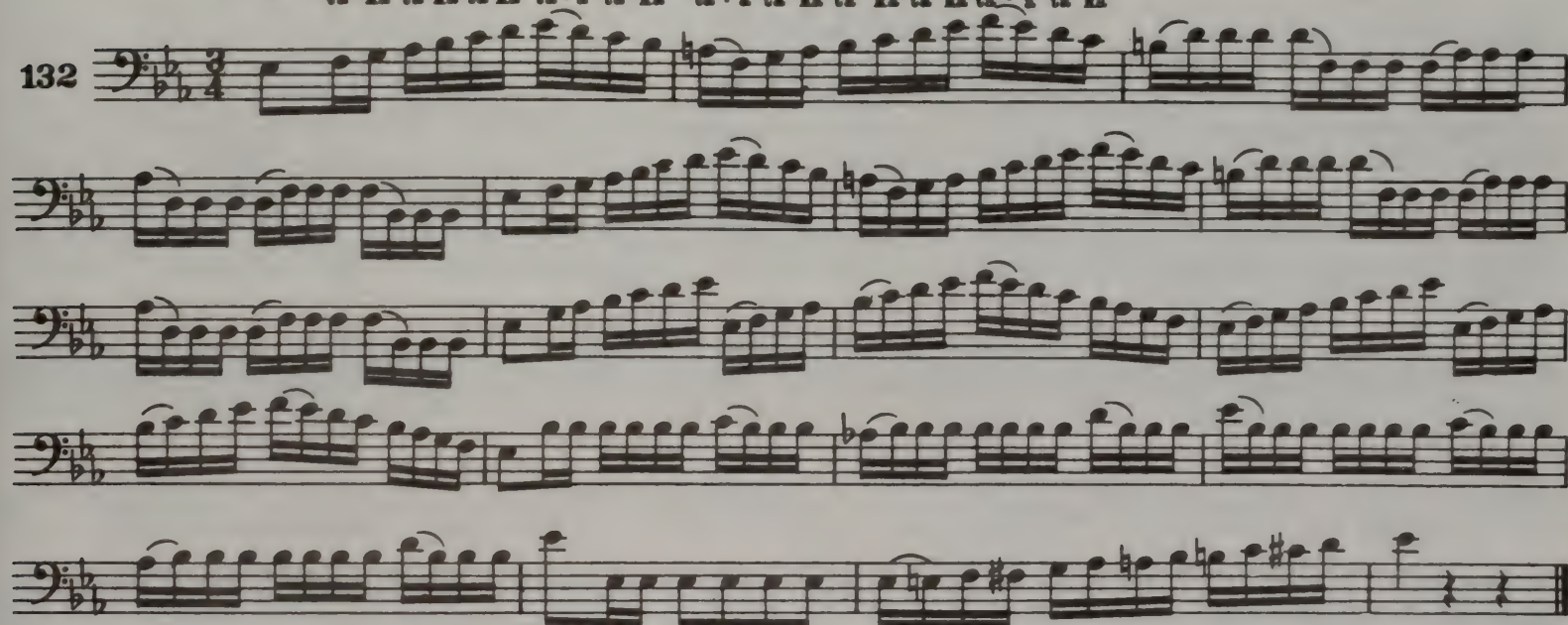
131



Allegro

ta ka ta ka ta ka ta - a ta ka ta - a ta ka ta ka ta ka ta - a ta ka

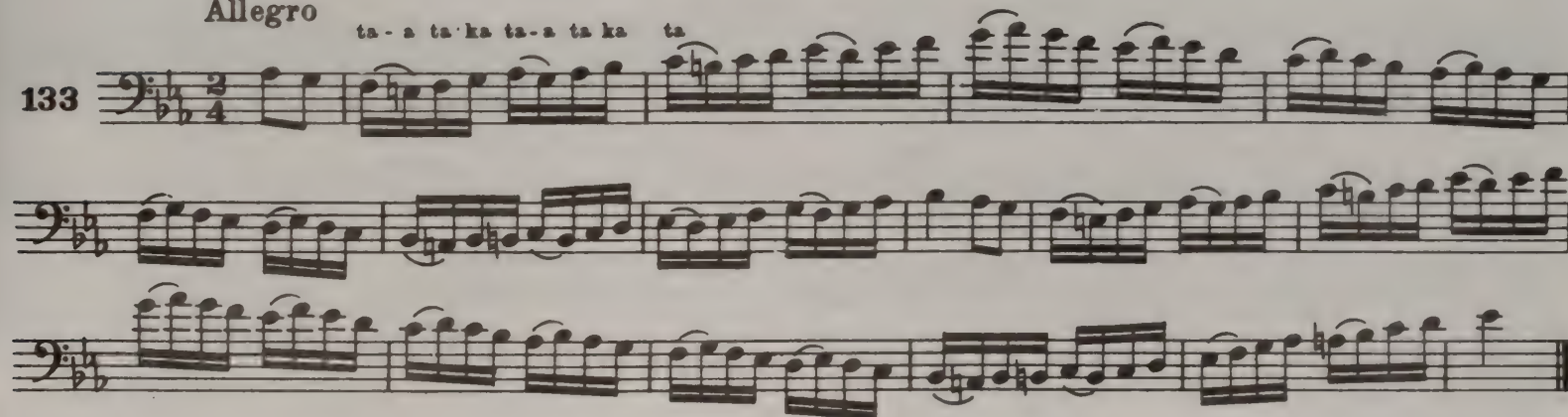
132



Allegro

ta - a ta ka ta - a ta ka ta

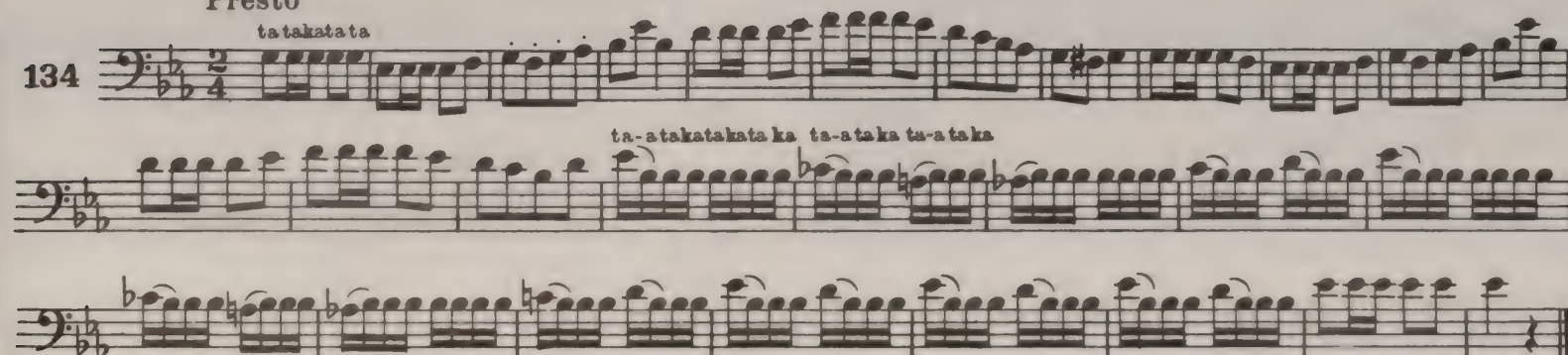
133



Presto

tatakata

134



Tonguing as Applied to the Trombone

As numerous students seem unable to perform the *staccato* in single triplets and scarcely ever succeed in correctly performing the true triple tonguing in successive groups of *staccato* triplets, it is to be concluded that triple tonguing which employs but a single *staccato* triplet at a time, is an obstacle to the true triple tonguing as previously described. It is therefore to be recommended not to practise single triplets until they have thoroughly mastered true triple tonguing. Its execution is extremely easy when the student is really capable of performing the double and triple *coup de langue*. (See Exercises 135 to 145)

Allegro

135 *tu tu ku tu tu tu ku tu tu tu ku tu A tu tu ku*

Tempo di Marcia

136 *tu tu tu ku tu*

Allegretto

137 *tu tu tu ku tu tu tu tu ku tu*

Fine

D. C.

tu tu ku tu tu tu tu tu tu tu tu tu ku tu tu tu tu

138 This system contains the beginning of exercise 138. It starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The melody consists of eighth notes and quarter notes. There are two triplets indicated by a '3' below the staff. The lyrics 'tu tu ku tu tu tu tu tu tu tu tu tu ku tu tu tu tu' are written above the notes.

Fine

D.C.

139

tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu

tu tu ku tu

tu tu ku tu tu tu ku tu

140

f

f

Fine

D. C.

141

tu ku tu ku tu tu ku tu ku tu

tu ku tu ku tu tu ku tu ku tu

142 *tu tu ku tu ku tu*

143 *tu ku tu ku tu*

144 *tu tu ku tu tu tu*

145 *tu tu ku tu tu tu tu tu ku tu tu ku tu*

Characteristic Studies

The following fourteen studies were composed in order to inculcate in students an unconquerable strength of will. They will doubtless be fatigued, especially at the outset, by pieces requiring such length of breath. Study and experience will teach them to triumph over this difficulty, and will provide them with resources which will enable them without difficulty to reach the end of their task. Among the means to this end offered by almost every composition, the *cantabile* passages are to be pointed out, which are recommended to the student to be performed with utmost expression, at the same time, modifying the tone as much as possible. As with the voice, clear tones may be obtained by widening the lips, and veiled tones by contracting them. This circumstance affords the performer an opportunity to rest while still continuing to play, and at the same time, enables him to introduce effective contrasts into the execution. It is to be repeated that by little artifices of this kind, and by skilfully husbanding his resources, the artist will reach the end of the longest and most fatiguing solo, not only without difficulty, but even with a reserve of strength and power which, when brought to bear on the final measures of a performance, never fails to produce its effect on an audience.

These characteristic studies together with the following solos, of course, are strictly Valve instrument studies and have been carefully revised as such by Monsieur Arban.

The editors of this work, as well as many other teachers, have achieved considerable success with pupils by disregarding the printed articulations and substituting for them the articulations which belong to Slide Trombone described in the order in which they occur in this work. It is possible if done musically and does not entirely destroy their character. Every player should consider his own technique and above all, play deliberately.

SOLOS

Fantasies and Airs with Variations

The twelve *grande Solos* which follow, are the embodiment of the various instructions contained in this volume; they will be found to contain all the articulations, all the difficulties for which the solution has already been given. They will also be found to contain melodies calculated to develop the taste of the student, and to present the work as complete and perfect as possible.

CONCLUSION

At this point the task of Joseph Arban as professor (employing as he now does the written instead of the spoken word) has come to an end. These are things which appear clear enough when uttered *viva voce*, but which cannot be committed to paper without engendering confusion and obscurity, or without appearing puerile.

There are other things of so elevated and subtle a nature that neither speech nor writing can explain them. They are felt, they are conceived, but they are not to be explained; and yet these things constitute the elevated style, the *grande école*, which it has been his ambition to institute for the Cornet and Trombone, even as they already exist for singing and the various kinds of instruments.

Such of the readers as may wish to arrive at this exalted pitch of perfection, should above all things, endeavor to hear good music, well interpreted. They must seek out, amidst singers and instrumentalists, the most illustrious models and this practise having purified their taste, developed their sentiments, and brought them as near as possible to the beautiful, may perhaps reveal to them the innate spark which may someday be destined to illumine their talent, and to render them worthy of being, in their turn, cited and imitated in the future.

Characteristic Studies

Some of these studies can be performed acceptably on the Slide Trombone if played with *legato staccato* attack where slurs are indicated for valves. Try to play as close to regular positions as possible.

Allegro moderato

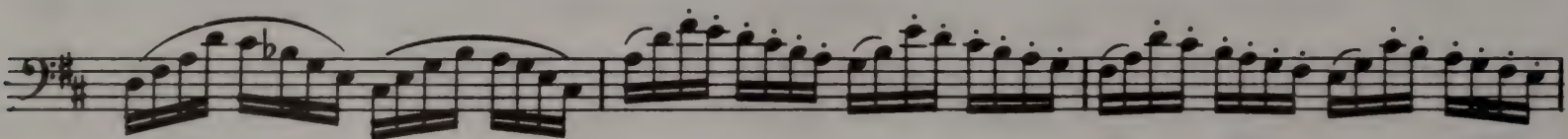
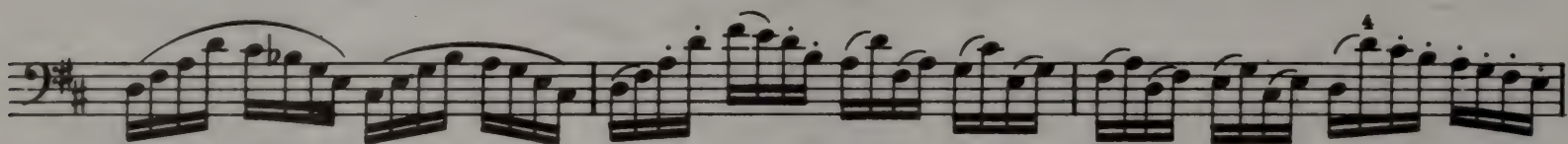
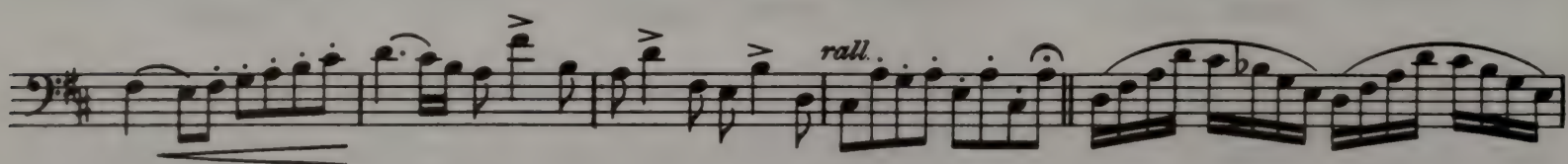
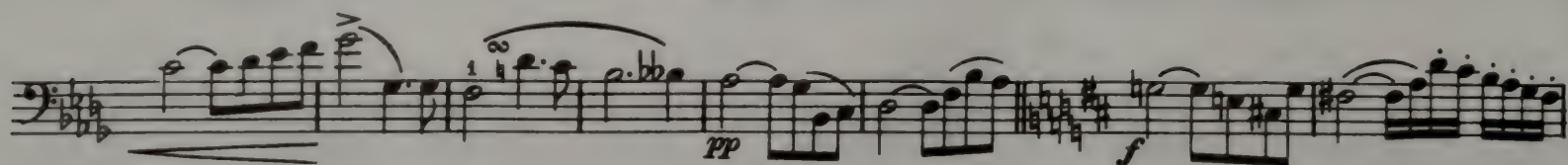
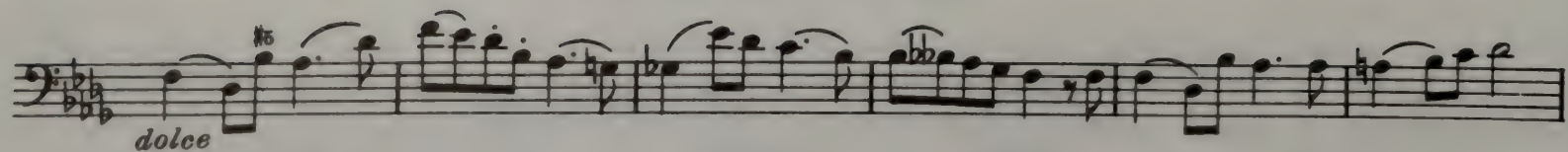
1

Fine *stacc-legato*

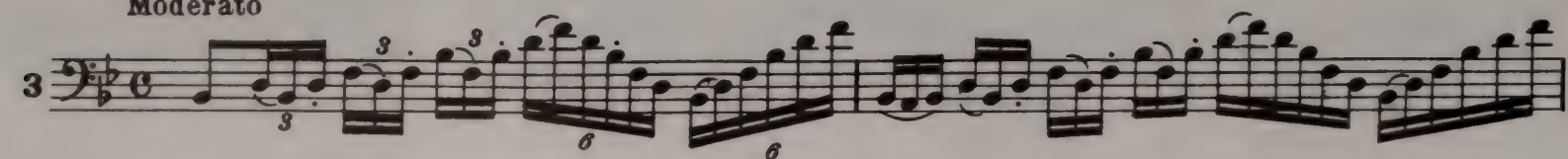
Musical score for a single melodic line in bass clef, spanning five staves. The key signature changes from B-flat major to B-flat minor. The notation includes various note values, slurs, and fingerings. The piece concludes with a double bar line and the instruction "D. C."

Legato

Musical score for a second melodic line in bass clef, spanning five staves. The key signature changes from B-flat major to B-flat minor. The notation includes various note values, slurs, and fingerings. The piece concludes with a double bar line.

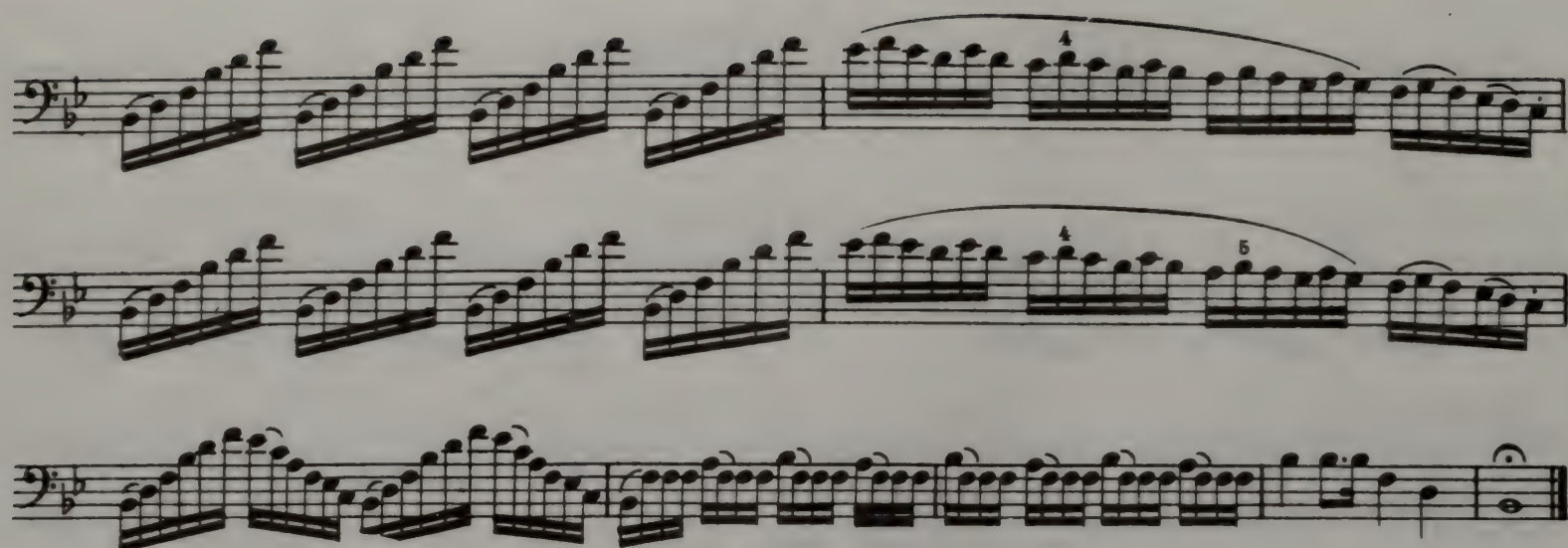
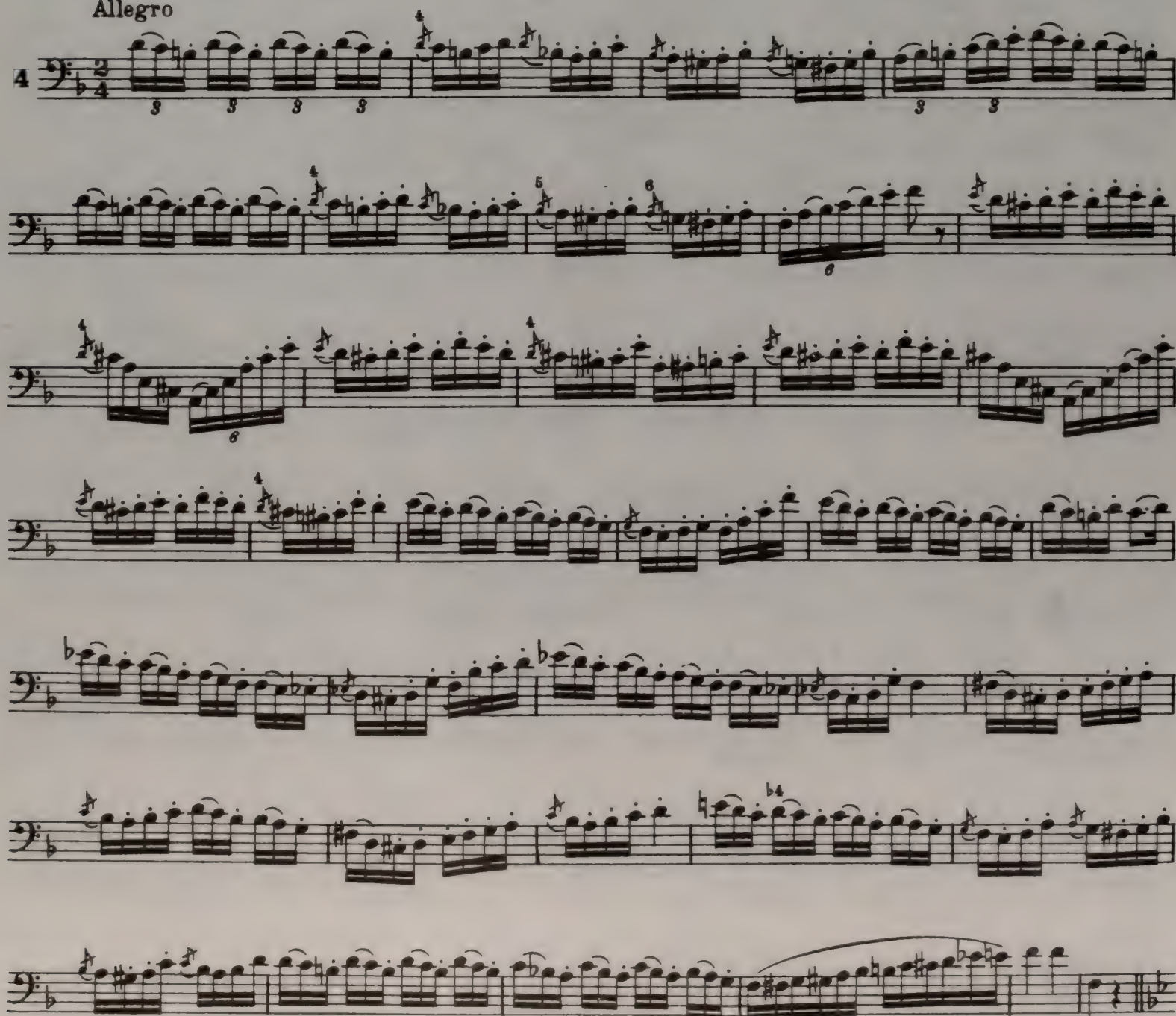


Moderato



This page contains ten staves of musical notation for a bass line. The key signature consists of two flats (B-flat and E-flat). The notation is as follows:

- Staff 1:** Features a series of eighth notes with various accidentals (sharps, flats, naturals) and fingerings (2, #4, #4, 1, 1, b4, 4). A slur covers the final two measures.
- Staff 2:** Continues the eighth-note pattern with a slur over the final two measures.
- Staff 3:** Includes fingerings #4, b4, #5, 6, and 1. A double bar line appears at the end of the staff.
- Staff 4:** Features a series of eighth notes with fingerings #5, 5, 1, 5, and 1. Dynamic markings 'p' (piano) are placed below the first, third, and fifth measures.
- Staff 5:** Continues the eighth-note pattern with a 'p' marking at the beginning.
- Staff 6:** Continues the eighth-note pattern, ending with a double bar line.
- Staff 7:** Continues the eighth-note pattern with a 'b4' marking above the final measure.
- Staff 8:** Continues the eighth-note pattern with a 'b4' marking above the final measure.
- Staff 9:** Continues the eighth-note pattern with a 'b' marking above the final measure.
- Staff 10:** Features a series of eighth notes with fingerings 4, 4, 4, 4, 4, 4, 4, 5, and 1. A large slur covers the final two measures.

**Allegro**

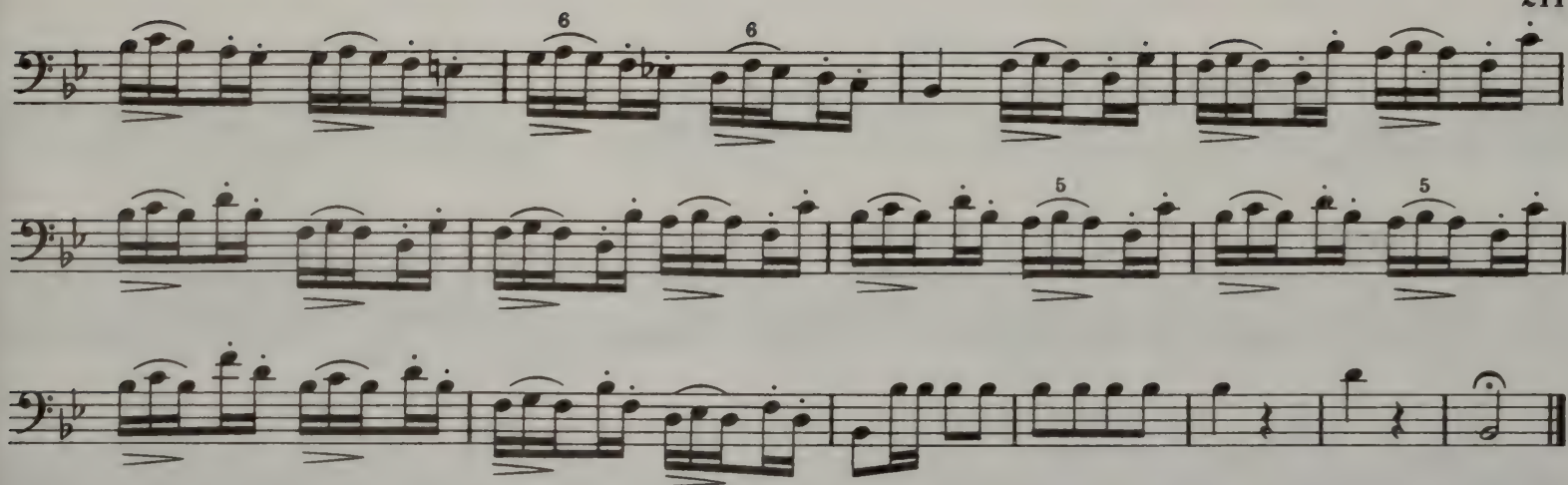
This page contains 12 staves of musical notation for a bass line. The notation is in bass clef with a key signature of one flat (B-flat). The music consists of a continuous sequence of eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, and some measures include fingerings (e.g., 1, 4, 5, 6, 8). The notation is written in a standard musical style with a double bar line at the end of the final staff.

Allegro

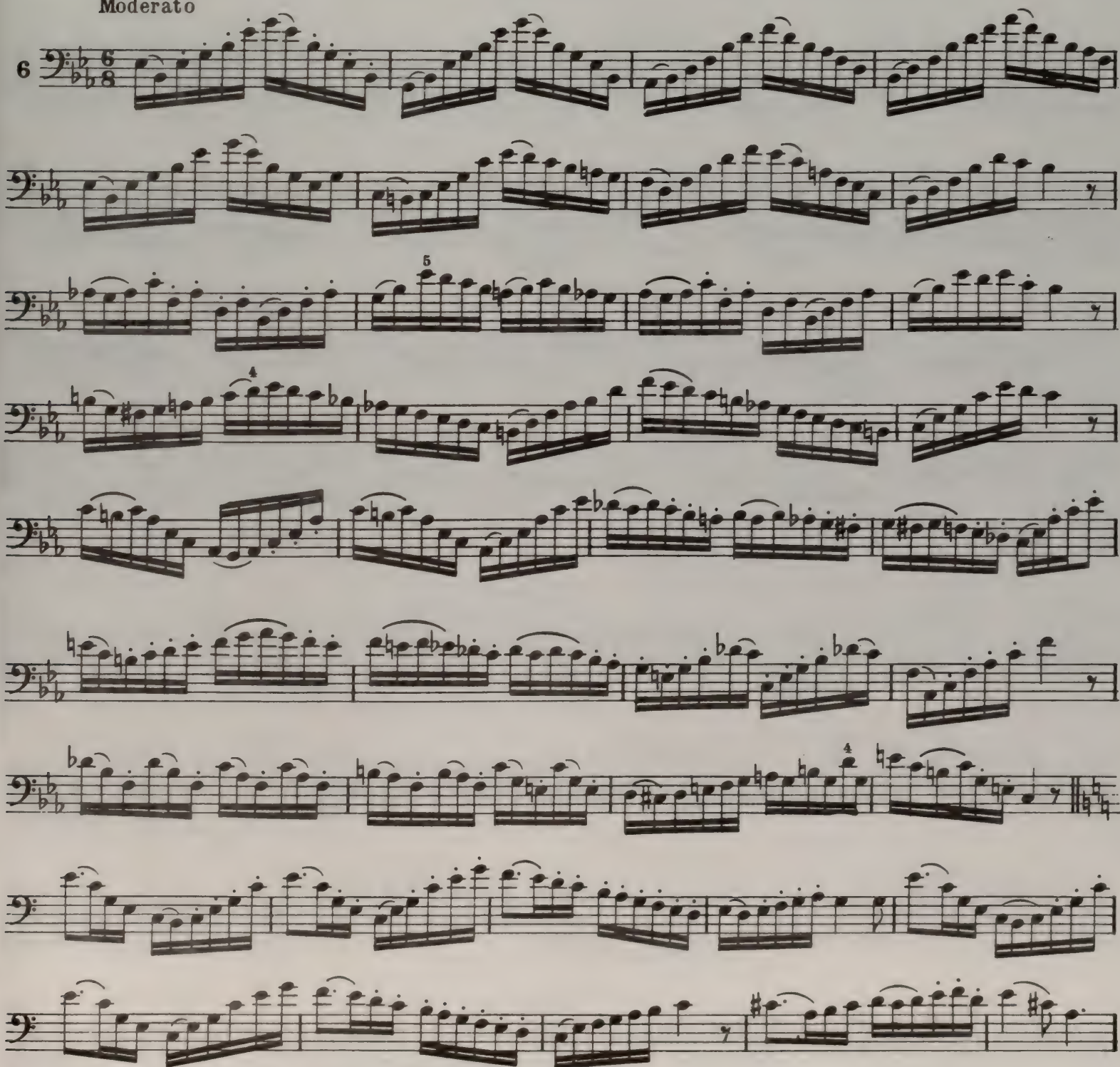
Allegro

5

The musical score is written on ten staves in bass clef, 2/4 time, and B-flat major. The tempo is marked 'Allegro'. The notation consists of a continuous eighth-note melody. The first staff begins with a '5' in the left margin. The melody includes several triplets (indicated by a '3' below the notes) and groups of four notes (indicated by a '4' above the notes). The key signature has two flats (B-flat and E-flat). The notation is dense and rhythmic, typical of a lively piece.



Moderato



The first system of the musical score consists of seven staves of music in bass clef. The key signature is one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout the system. The first staff begins with a sharp sign (F#) and a flat sign (Bb). The second staff has a 'b4' marking above it. The third staff has a 'b' marking above it. The fourth staff has a 'b' marking above it. The fifth staff has a 'b' marking above it. The sixth staff has a 'b' marking above it. The seventh staff has a 'b' marking above it. The system ends with a double bar line.

Allegro

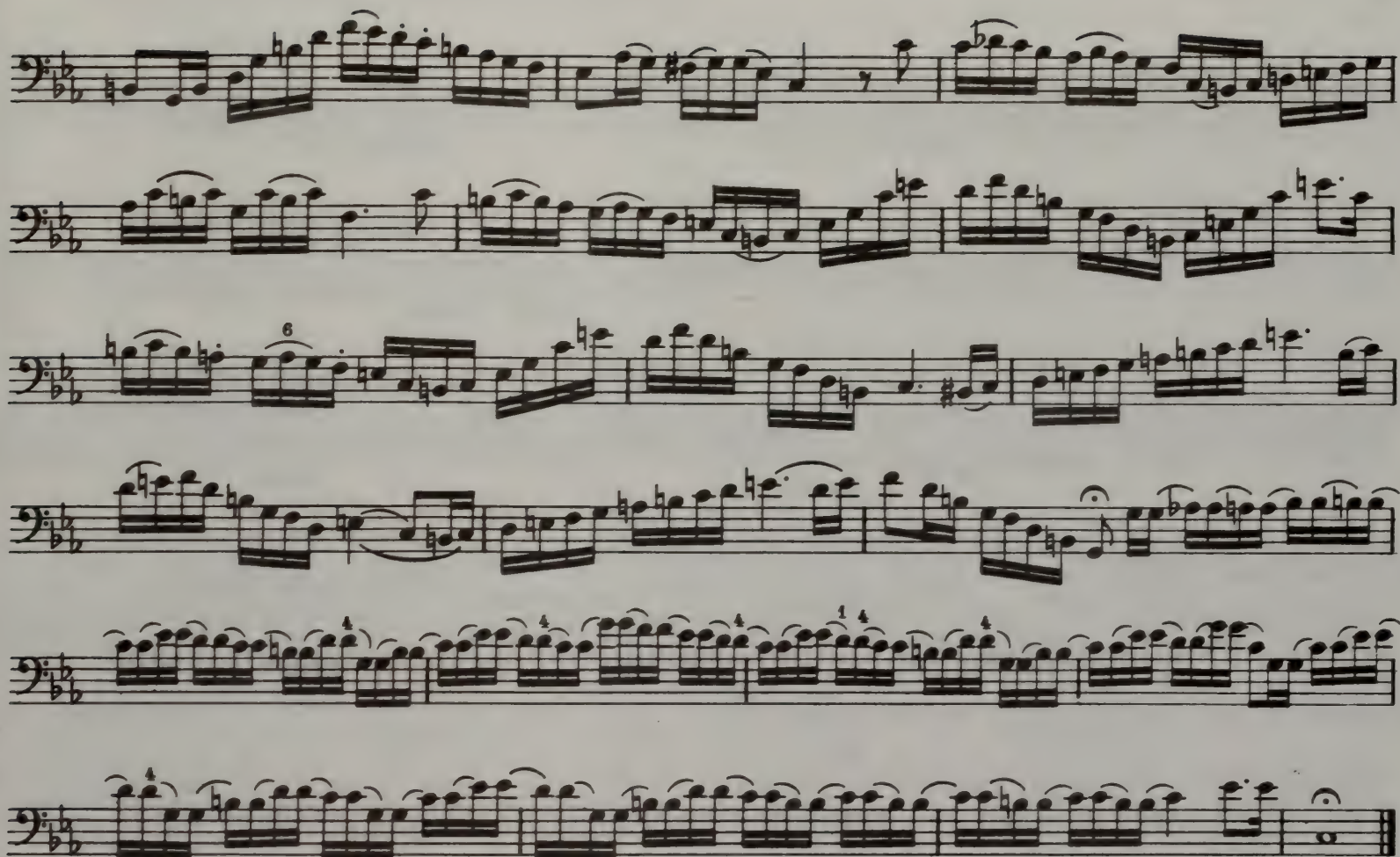
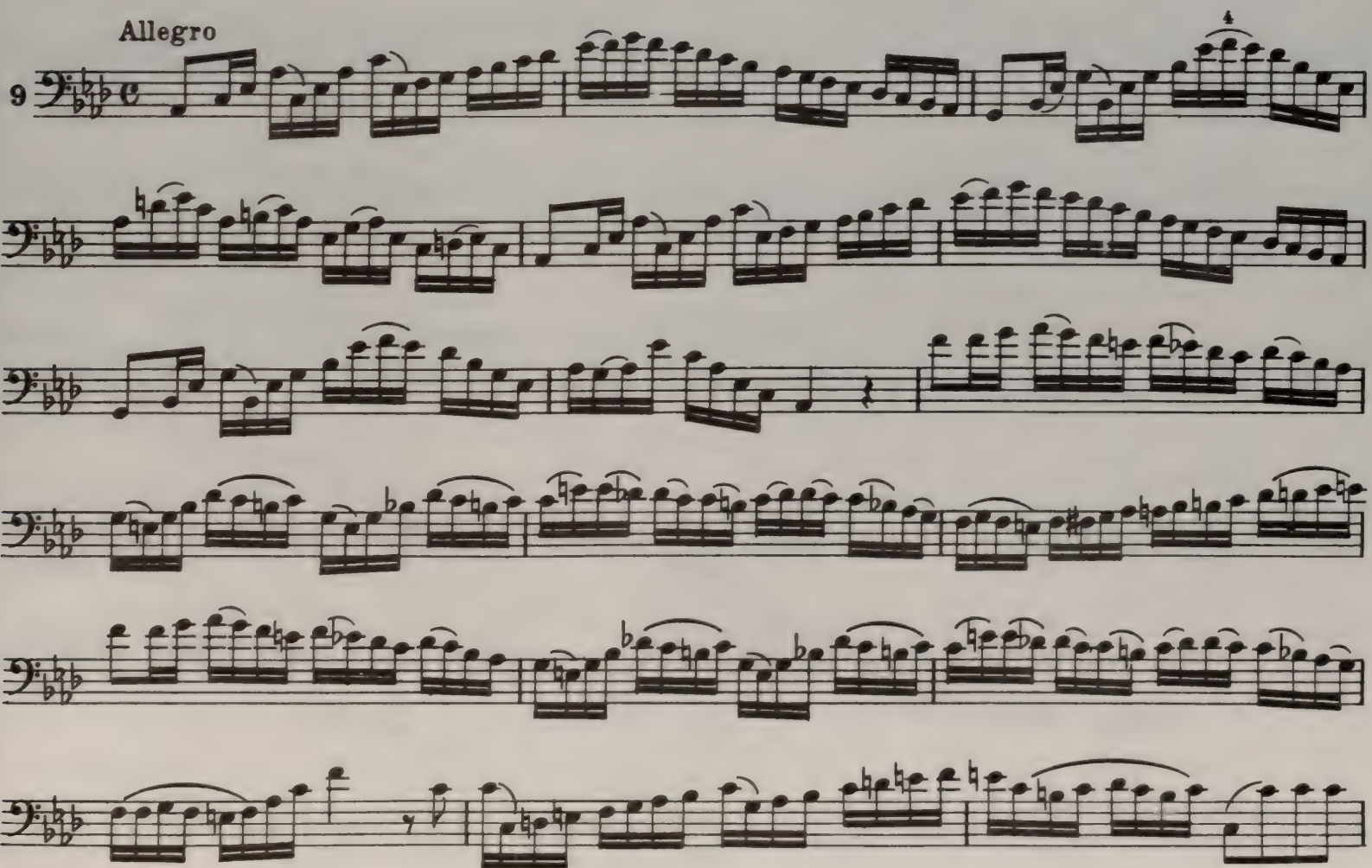
The second system of the musical score consists of four staves of music in bass clef. The key signature is one flat (B-flat). The music is marked 'Allegro'. The first staff begins with a '7' marking above it. The first staff has a '6' marking above it. The second staff has a '4' marking above it. The third staff has a '3' marking above it. The fourth staff has a '3' marking above it. The system ends with a double bar line.

This image shows a page of musical notation for a bassoon part. It consists of ten staves of music, each with a bass clef. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (indicated by numbers 1-5). The key signatures and time signatures vary throughout the piece, with some staves showing a change in key signature. The music is written in a standard musical notation style, with notes and rests clearly visible on the staves.

Allegro moderato

8 C

27288-245

**Allegro**

3

rall

Più largo

rall *Più Allegro*

4 1

4 4 5

4 1

4 5

The musical score is written for a single melodic line in bass clef. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first system contains a triplet of eighth notes marked with a '3'. The second system continues with eighth notes and a slur. The third system features a triplet of eighth notes marked with a '4' and a 'rall' (rallentando) marking. The fourth system is marked 'Più largo' and contains a first ending bracket marked with a '1'. The fifth system is marked 'rall' and 'Più Allegro', with a first ending bracket marked with a '1'. The sixth system contains a fourth ending bracket marked with a '4' and a fifth ending bracket marked with a '5'. The seventh system continues with eighth notes and a slur. The eighth system features a first ending bracket marked with a '4' and a first ending bracket marked with a '1'. The ninth system contains a fourth ending bracket marked with a '4' and a fifth ending bracket marked with a '5'. The score concludes with a final cadence.

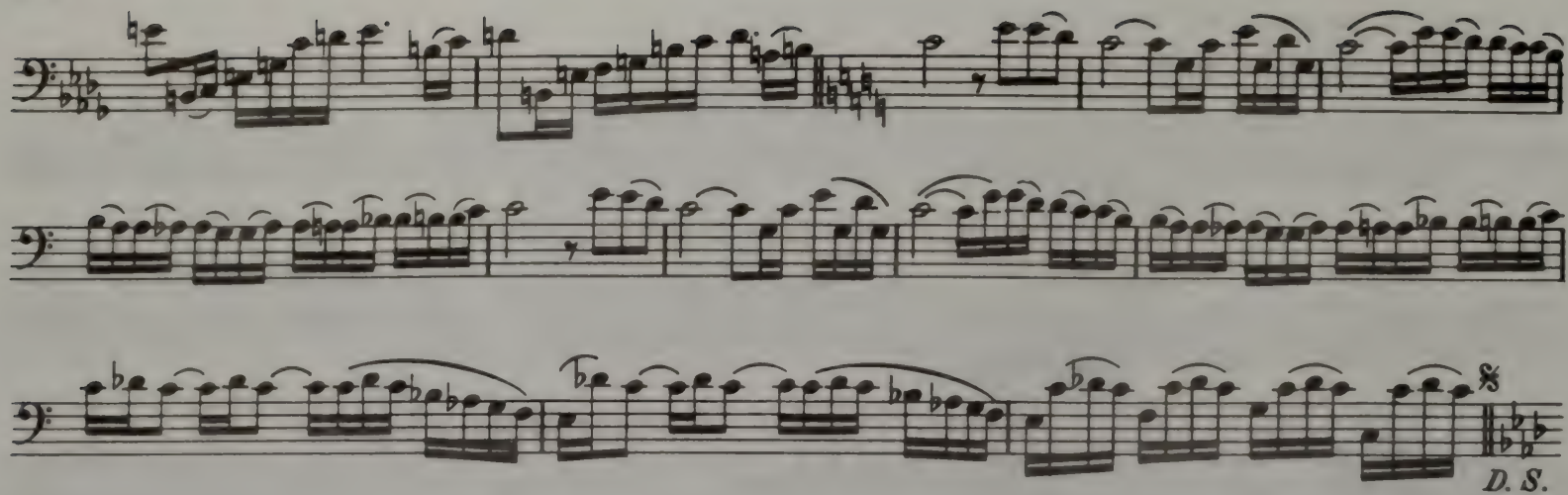
See note on page 194 (Slur in Double Staccato)

Allegro

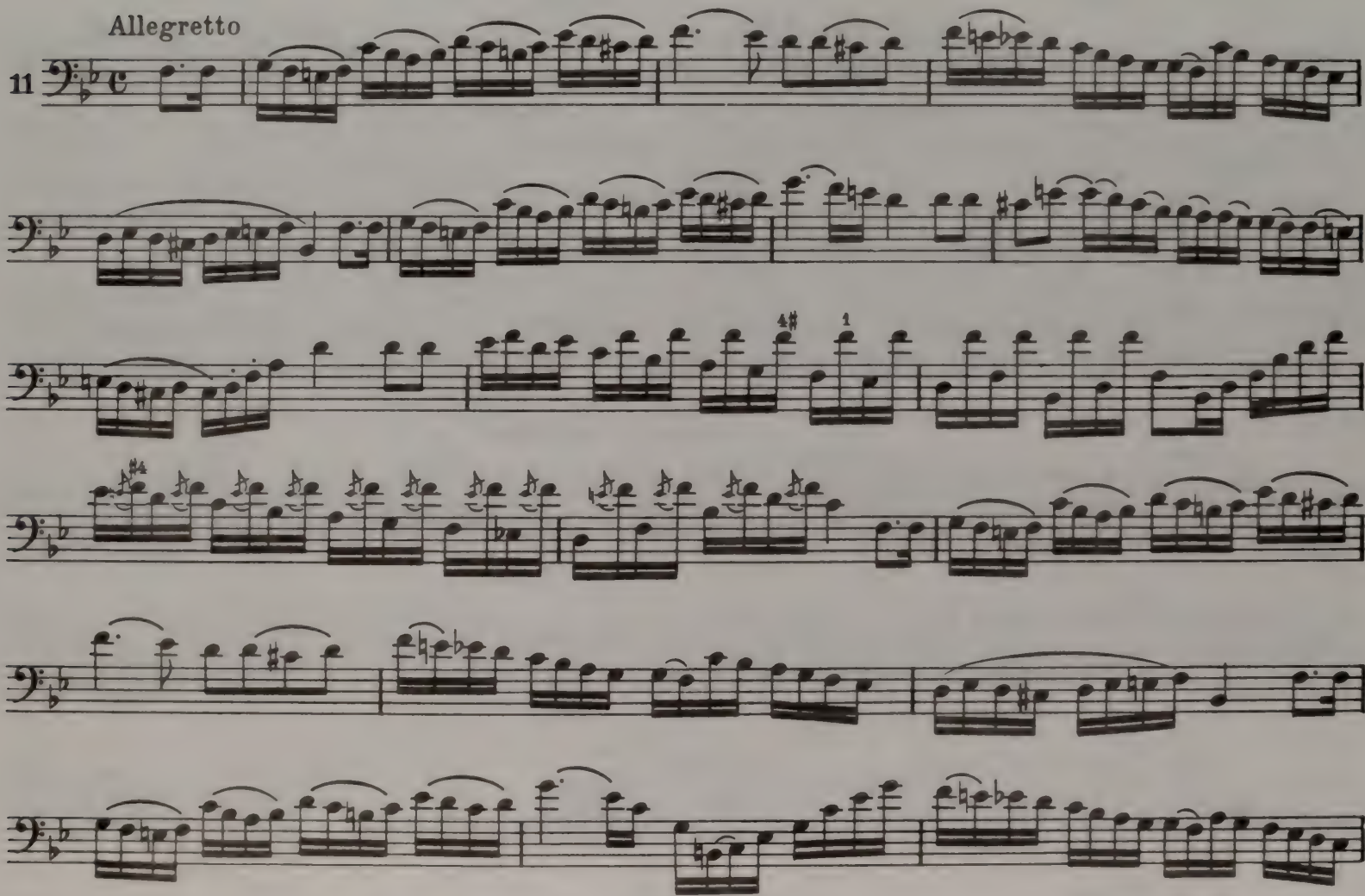
10

Più lento

Fine



Allegretto



Più lento



The long slurs indicated in the studies 12-13 and 14 to be disregarded on the Slide Trombone.

Allegro moderato

dolce

f

3 4 3 3 3

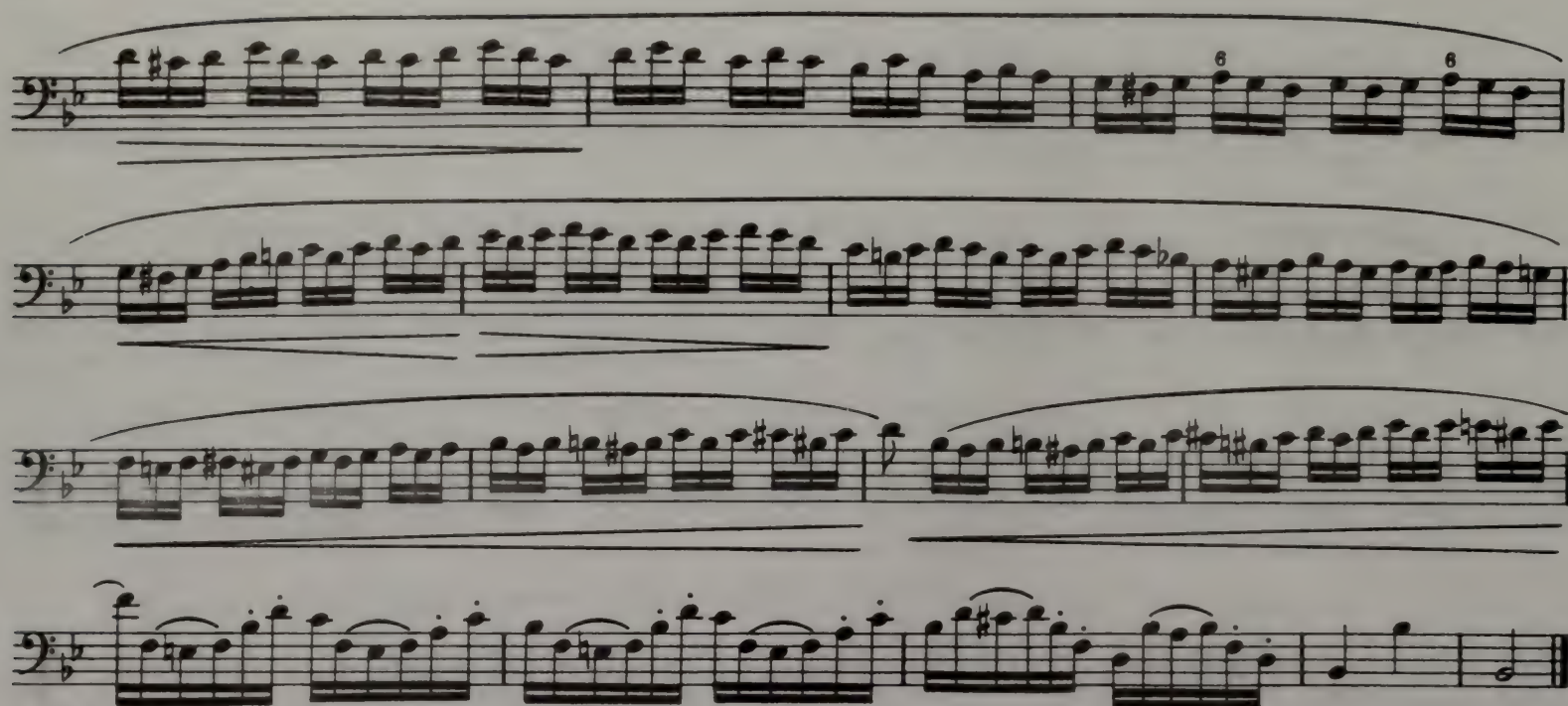
3 3 4 5 6

5

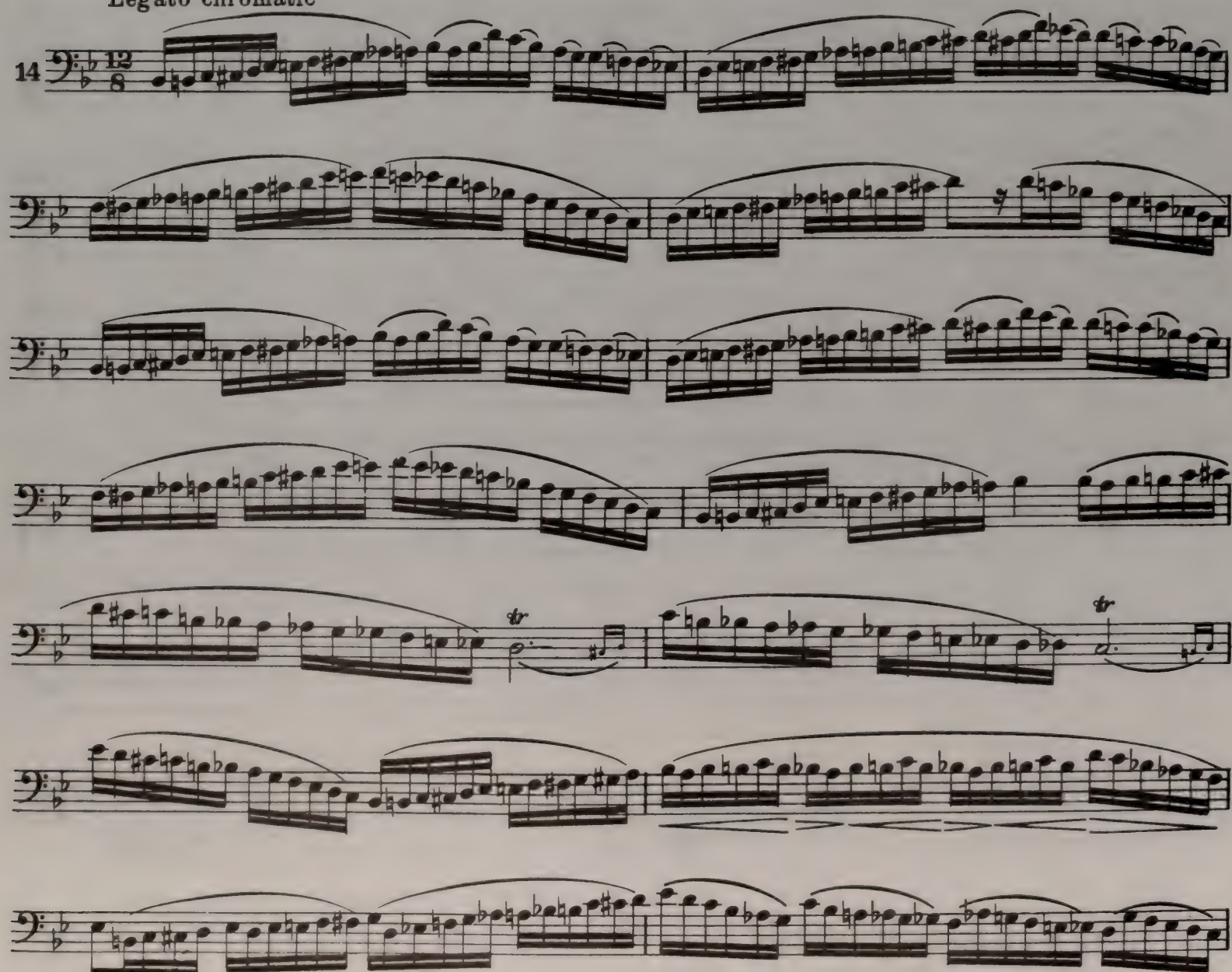
13 *p*

6

This page contains ten staves of musical notation, likely for a piano solo. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Slurs are used extensively to group notes across measures. Dynamic markings, including accents (>) and a 'p' (piano) marking, are present. There are also some numerical markings above the staves, such as '1', '2', and '8', which might indicate fingerings or specific measures. The overall style is characteristic of 19th or 20th-century piano music.



Legato chromatic



This page contains ten staves of musical notation, likely for a bassoon or similar woodwind instrument. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The notation is characterized by frequent slurs and a variety of note values, including eighth and sixteenth notes. The first seven staves show continuous melodic lines with many slurs. The eighth staff includes a measure with a whole rest and a key signature change to three flats (B-flat, E-flat, and A-flat). The final three staves (ninth, tenth, and eleventh) feature triplets, indicated by a '3' over a group of three notes. The notation is dense and complex, typical of a technical or virtuosic piece.

A page of musical notation for a single melodic line in bass clef, spanning ten staves. The key signature has two flats (B-flat and E-flat). The notation includes various note values, slurs, and triplets. The first staff begins with a half note B-flat, followed by a series of eighth notes. The second staff features a triplet of eighth notes. The third staff has a half note followed by a series of eighth notes. The fourth staff begins with a half note B-flat. The fifth staff has a half note followed by a series of eighth notes. The sixth staff features a triplet of eighth notes. The seventh staff has a half note followed by a series of eighth notes. The eighth staff begins with a half note B-flat. The ninth staff has a half note followed by a series of eighth notes. The tenth staff features a triplet of eighth notes.

FANTASIES and AIRS with VARIATIONS

225

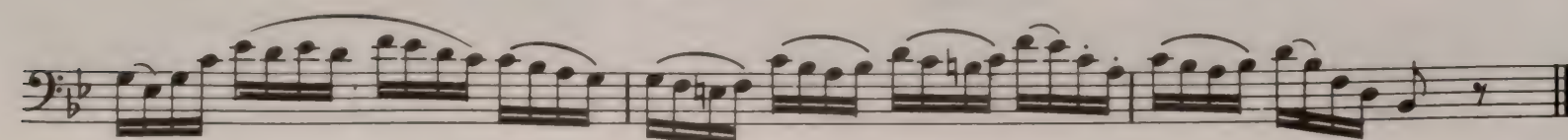
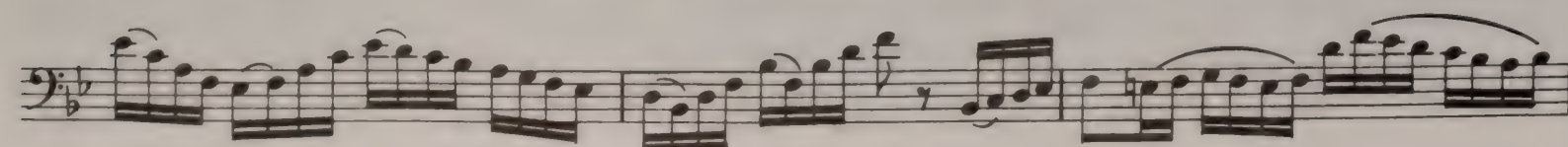
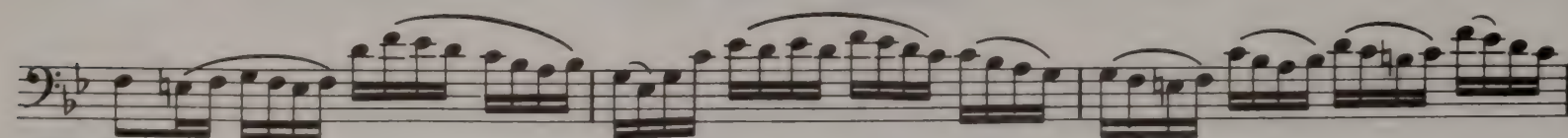
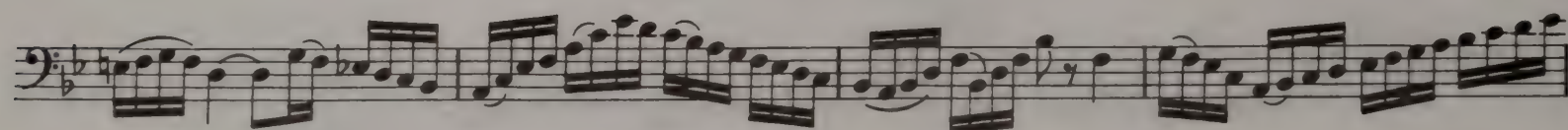
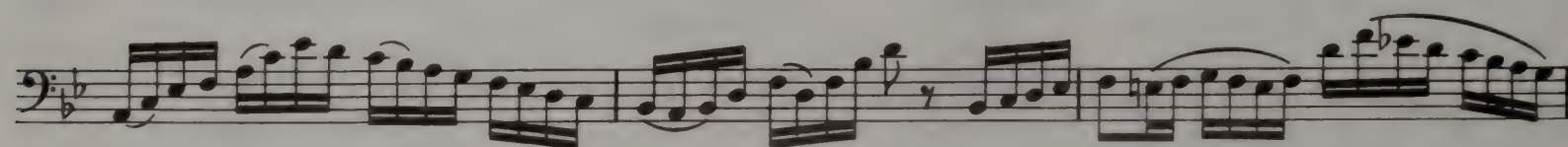
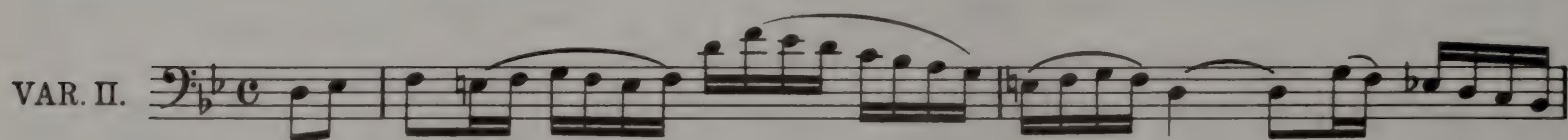
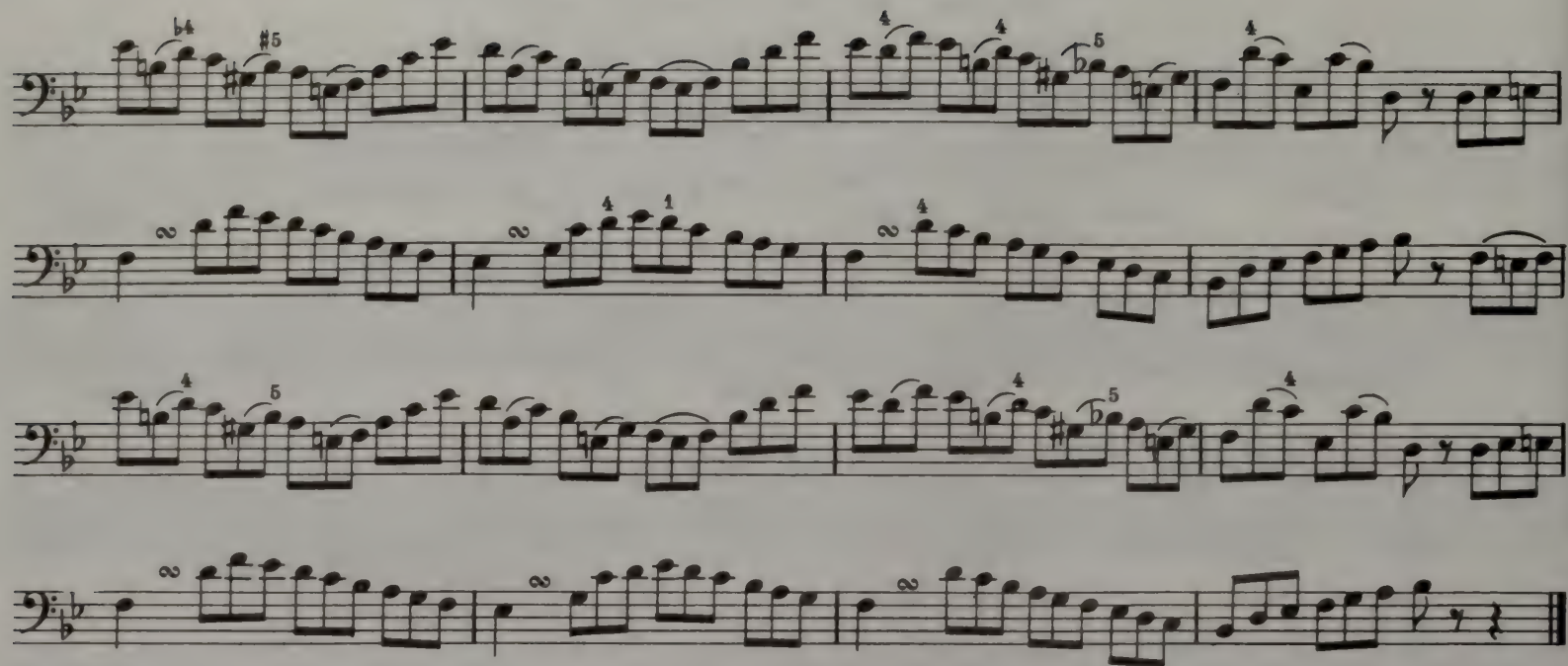
See page 101 for explanatory note

Cavatina from "Beatrice di Tenda"

1

THEME

VAR. I.



VAR. III and FINALE I.

This section contains ten staves of musical notation in bass clef, B-flat major/C minor, and common time. The first staff begins with a treble clef and a key signature change to B-flat major. The music is characterized by rapid sixteenth-note passages and slurs. A dynamic marking of *f* (forte) appears on the eighth staff. The section concludes with a final note on the tenth staff.

FINALE II.

This section contains five staves of musical notation in bass clef, B-flat major/C minor, and common time. It continues the rapid sixteenth-note style of the previous section, with various slurs and trills. The piece ends with a final whole note on the fifth staff.

Fantasy on "Acteon"

2

p

f

rall.

a tempo

f

rall.

This section consists of six staves of music in bass clef, 6/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a piano (*p*) dynamic and a second ending marked *f*. The second staff features a series of eighth-note patterns. The third staff is marked *rall.* and includes a repeat sign. The fourth staff returns to *f* dynamics. The fifth staff continues with eighth-note patterns. The sixth staff is marked *rall.* and ends with a long note.

Allegro

THEME

tr

tr

a tempo

f

a tempo

ad lib.

tr

tr

Più lento

This section begins with the tempo marking *Allegro* and the word **THEME**. It consists of seven staves of music in bass clef, 2/4 time, with a key signature of three flats. The first staff has a trill (*tr*) and a second ending marked *f*. The second staff is marked *a tempo*. The third staff continues with eighth-note patterns. The fourth staff is marked *a tempo*. The fifth staff is marked *ad lib.* and includes a repeat sign. The sixth staff is marked *Più lento* and includes a trill (*tr*). The seventh staff ends with a trill (*tr*).

Vivace

VAR. I.

Più lento

Più moderato

VAR. II.

ad lib.

rall

Allegro

p

The musical score is written in B-flat major (two flats) and consists of 12 staves. The first three staves feature a complex, flowing melody with many slurs and ties. The fourth staff begins with the tempo marking 'Allegro'. The fifth staff has a dynamic marking of 'p' (piano). The sixth staff has a dynamic marking of 'p' (piano). The seventh staff has a dynamic marking of 'p' (piano). The eighth staff has a dynamic marking of 'p' (piano). The ninth staff has a dynamic marking of 'p' (piano). The tenth staff has a dynamic marking of 'p' (piano). The eleventh staff has a dynamic marking of 'p' (piano). The twelfth staff has a dynamic marking of 'p' (piano). The score concludes with a final cadence on the twelfth staff.

Brilliant Fantasy

Allegro maestoso

3

rall. *a tempo*

dolce

cresc. *poco a poco*

ff

p

f

THEME

Fine

D.S.

VAR. I.

9

Fine

Tempo I

rall.

D. S.

VAR. II.

Fine

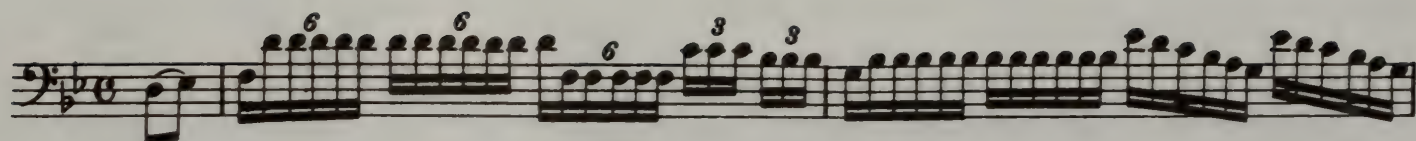
rit.

a te po

rall.

D. S.

VAR. III.



Variations on "Norma"

Andante maestoso

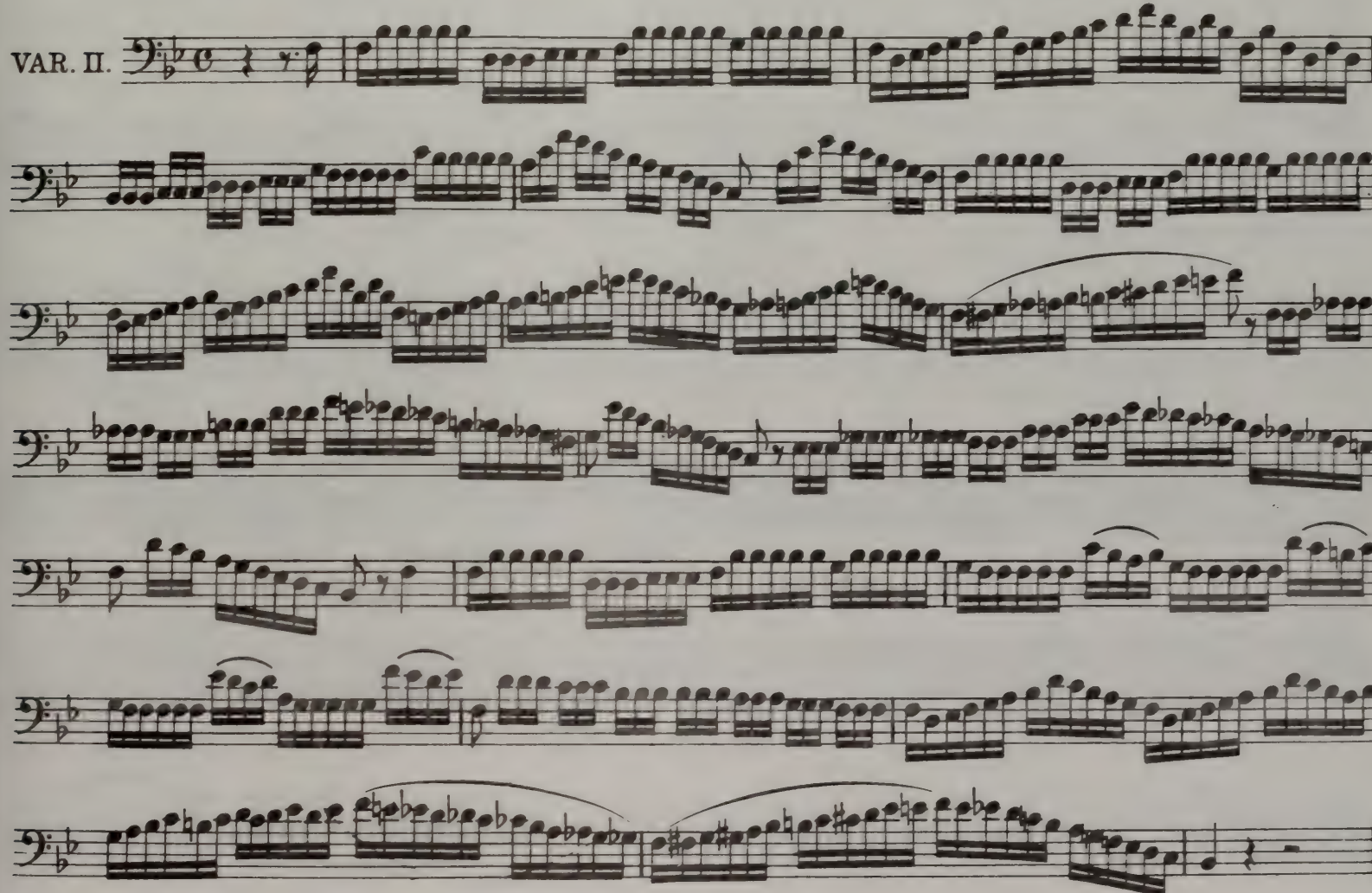
4 Bb $\frac{12}{8}$

Moderato
SOLO

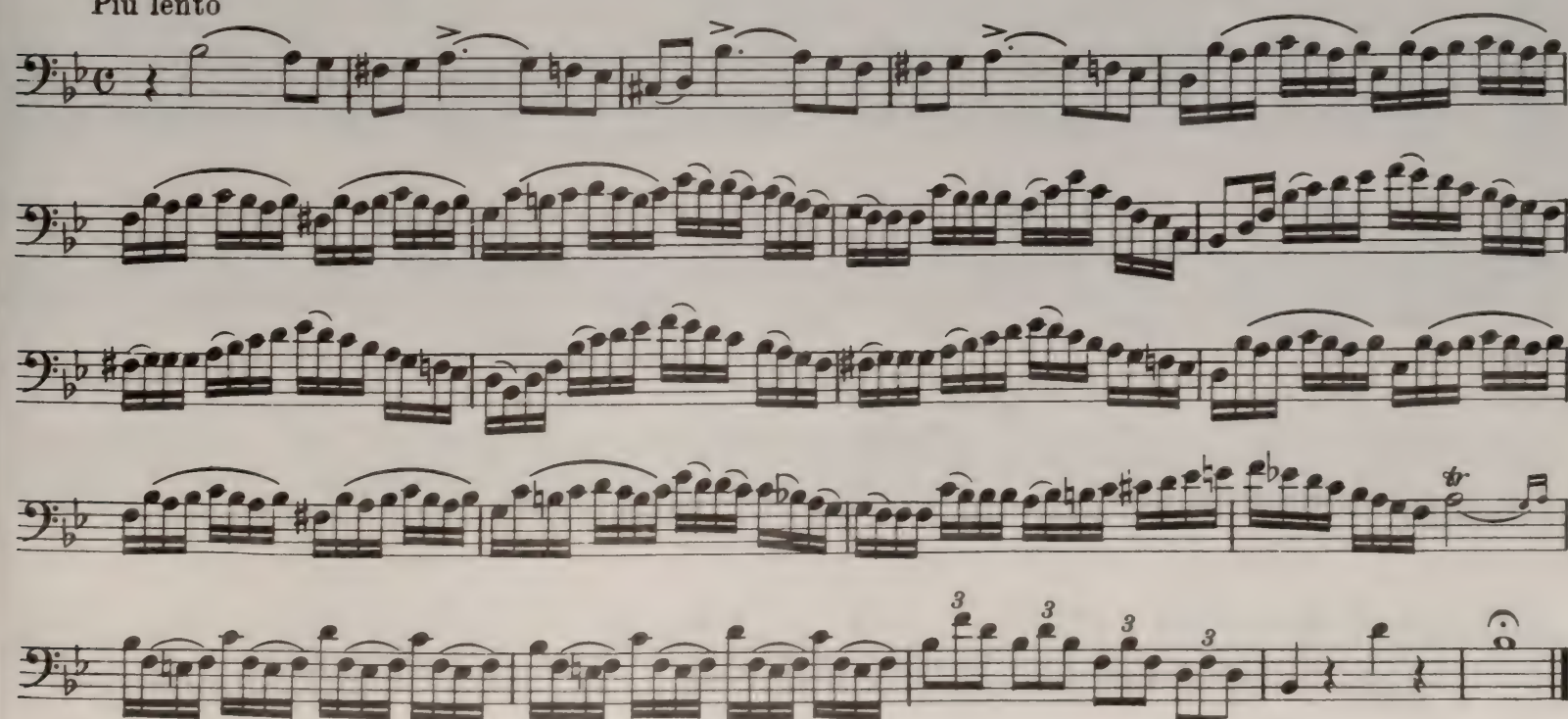
VAR. I.



VAR. II.



Più lento



Variations on a Tyrolienne

INTRODUCTION

Andante moderato

5

rall.

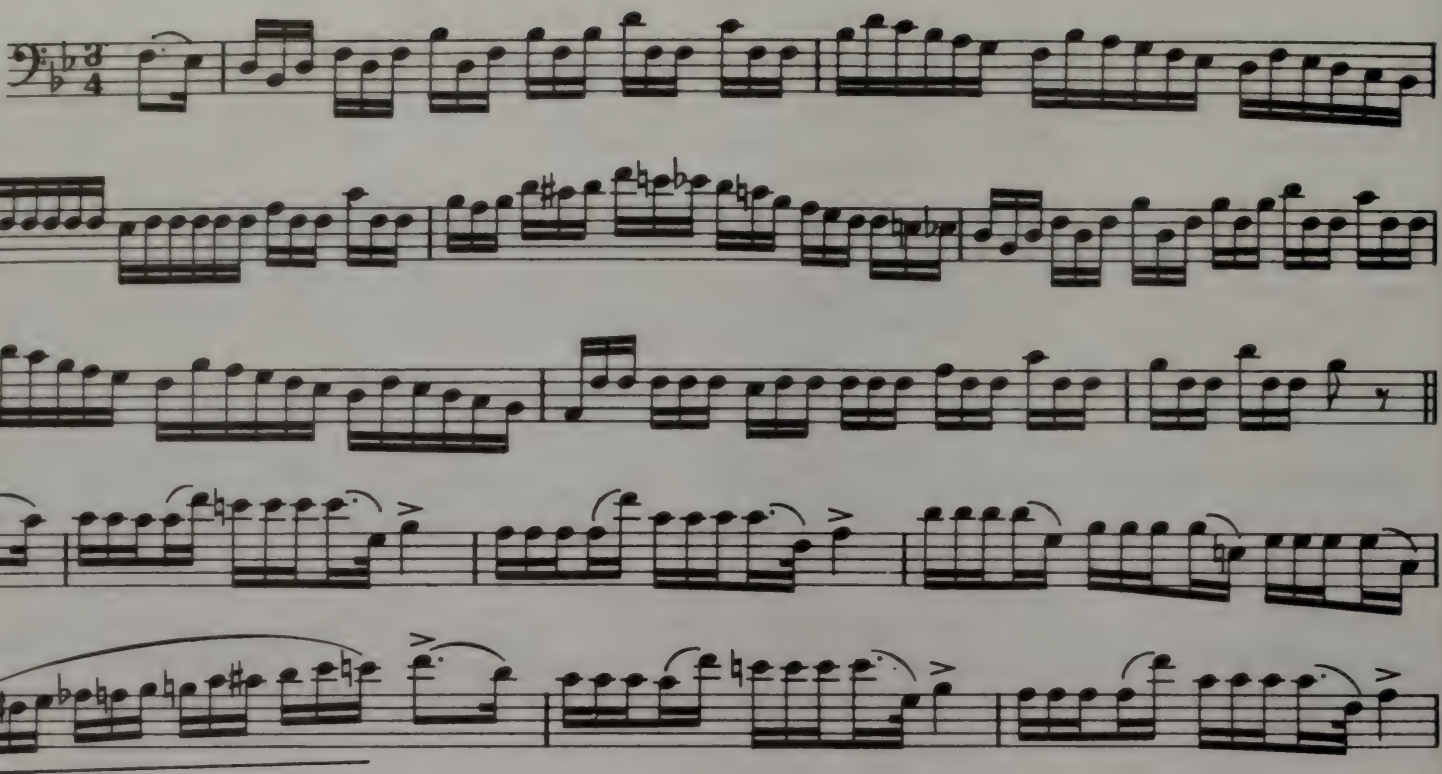
Andante

THEME

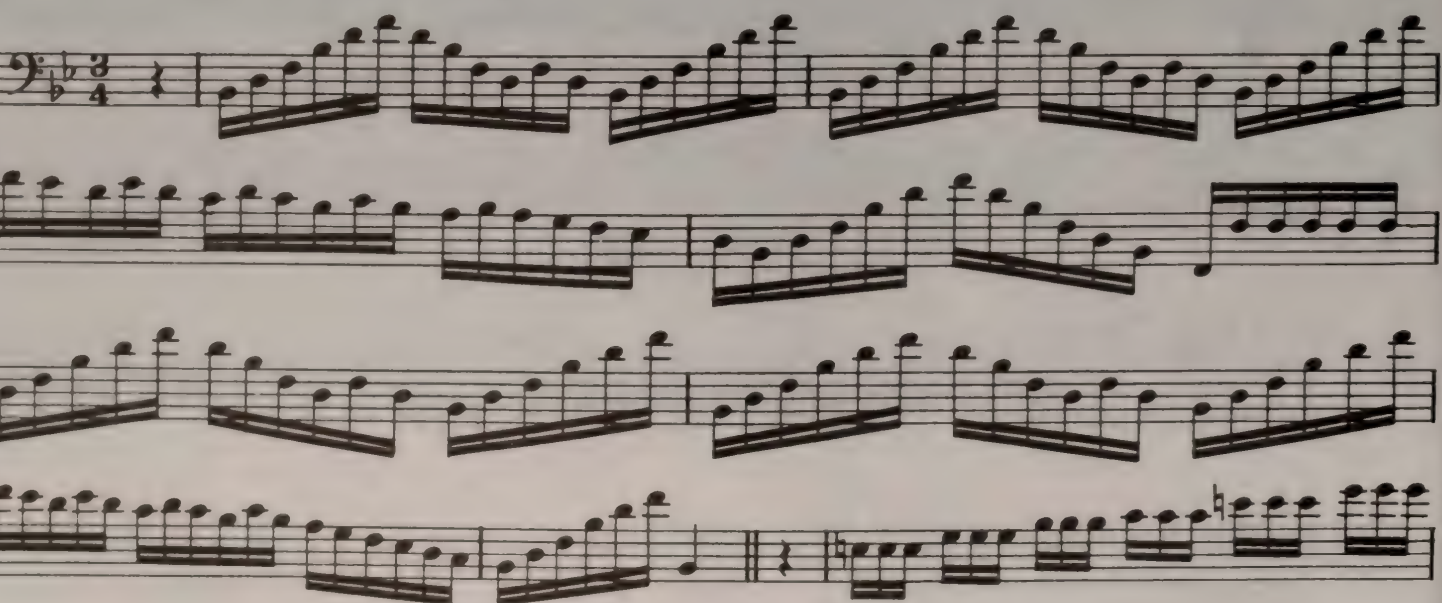
f

VAR. I

f

VAR. III. 

rall. *a tempo*

VAR. IV. 

First section of the musical score, consisting of six staves of music in bass clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first five staves end with a double bar line, and the sixth staff continues the melody.

Allegro

RONDO. B-flat $\frac{2}{4}$

Rondo section of the musical score, consisting of nine staves of music in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The music is characterized by a repeating rhythmic motif. The first staff begins with a double bar line and a key signature change. The section concludes with a final double bar line on the ninth staff.

Variations on "Le Petit Suisse"

Andante

The first variation is written in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The tempo is marked 'Andante'. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The first staff begins with a '6' in the margin. The piece concludes with a double bar line and repeat signs.

THEME

The theme is written in bass clef, 2/4 time, with a key signature of two flats. It consists of three staves of music. The tempo is marked 'rall' (rallentando). The notation includes slurs, ties, and dynamic markings. The piece concludes with a double bar line and repeat signs.

VAR. I.

ff p f *rall.*

rall. *a tempo* ff p f

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

ff p f

rall. *a tempo*

rall.

VAR. II

VAR. II

12/8

p

cresc.

This variation consists of eight staves of music in the bass clef, featuring a continuous eighth-note pattern. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The first staff begins with a forte (f) dynamic. The second staff includes accents (>) over several notes. The third staff continues the pattern with accents. The fourth staff starts with a piano (p) dynamic. The fifth staff includes a crescendo (cresc.) marking. The sixth staff features a half note with a fermata. The seventh and eighth staves continue the eighth-note pattern with accents.

Adagio

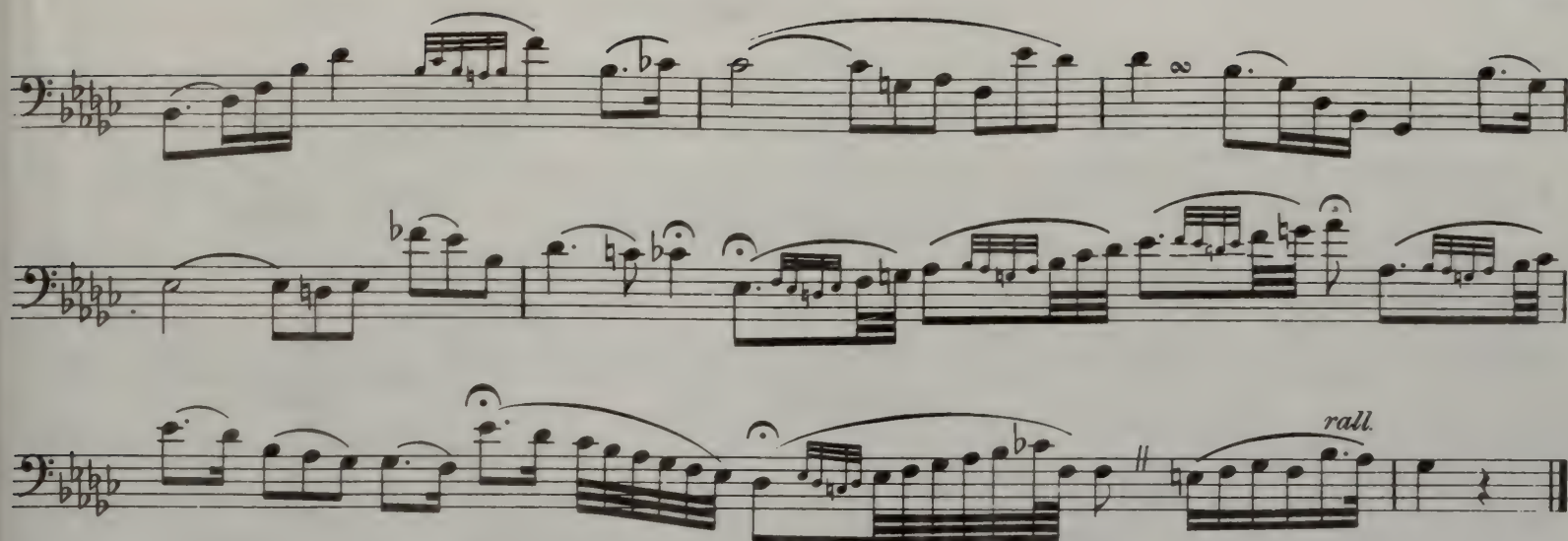
VAR. III.

VAR. III.

p

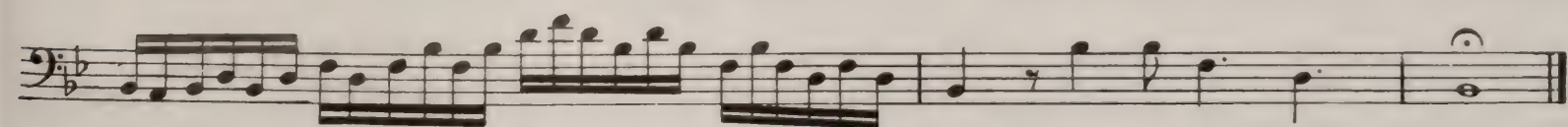
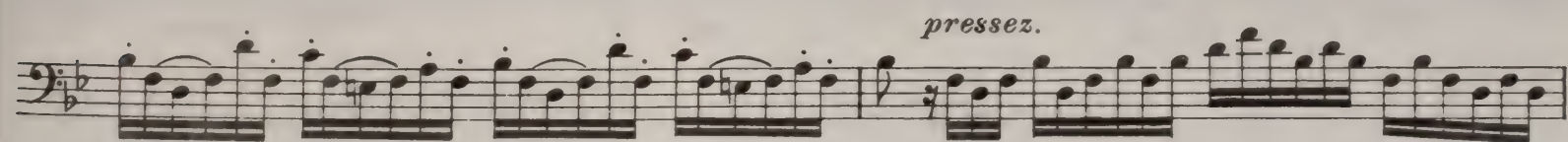
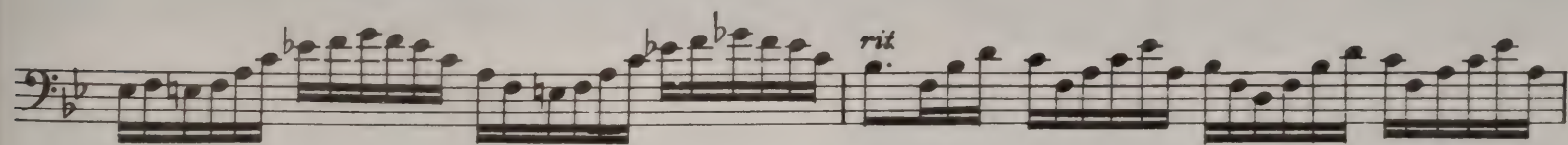
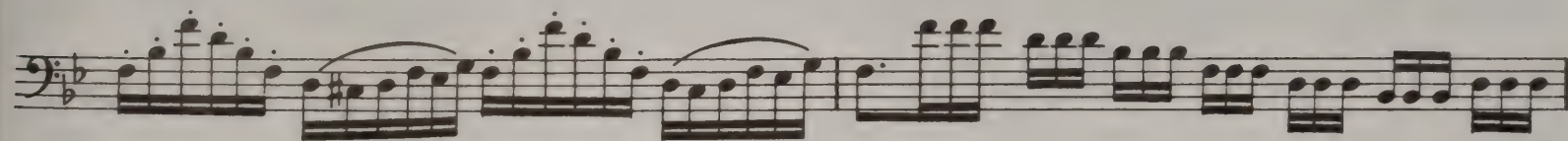
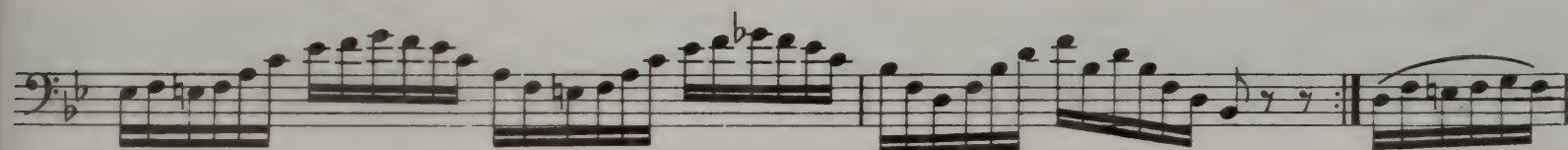
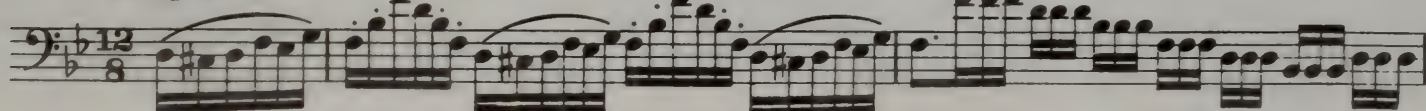
f

This variation consists of four staves of music in the bass clef, featuring a slower tempo with half notes and quarter notes. The key signature has three flats (B-flat, E-flat, and A-flat). The time signature is common time (C). The first staff begins with a piano (p) dynamic. The second staff continues the melody. The third staff features a forte (f) dynamic. The fourth staff concludes the variation with a forte (f) dynamic.



VAR. IV.
and
FINALE

Allegro



Caprice and Variations

Andantino

The Andantino section consists of seven staves of music in bass clef, 6/8 time, with a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. The section concludes with a *rall* (rallentando) marking and a *f* (forte) dynamic marking.

Andante moderato

THEME

The Andante moderato section begins with the 'THEME' on the first staff, marked in bass clef, 3/4 time, with a key signature of two flats. The music is characterized by a steady, moderate pace with a mix of eighth and sixteenth notes. The section includes several *rall* (rallentando) markings and ends with a double bar line.

Allegro moderato

VAR. I.

VAR. II.

VAR. III.

(facilite)

FANTASY and VARIATIONS

On a German Song

Allegro maestoso

Andante

THEME

VAR. I.

D. S.

VAR. II.

f

VAR. III.

f

This musical score is written for a single melodic line in B-flat major (two flats) and 3/4 time. The piece concludes with a section labeled "FINALE" in a 3/4 time signature. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. The score is organized into ten staves. The first five staves represent the main body of the piece, while the last five staves form the finale. The finale section begins with a 3/4 time signature and includes several triplet markings (indicated by a '3' over a bracketed group of notes). The piece ends with a forte (*f*) dynamic marking and a final cadence.

Variations on a French Melody

(Vois tu la Neige qui Brille)

Andante quasi Allegretto

9

rall *a tempo*

VAR. I.

rall *a tempo*

VAR. II.

VAR. III.

VAR. III. Musical score for Variation III, featuring six staves of music in bass clef with a key signature of two flats and common time. The music consists of continuous sixteenth-note patterns with various rests and accents.

FINALE

Lento

Allegro

FINALE Musical score for the Finale, featuring six staves of music in bass clef with a key signature of two flats and common time. The first section is marked "Lento" and includes triplets and a fermata. The second section is marked "Allegro" and features more active sixteenth-note patterns.

VAR. II.

rall *a tempo*

1 2

VAR. III.

rall *a tempo*

1 2

rall *a tempo*

1 2

rall *a tempo*

1 2

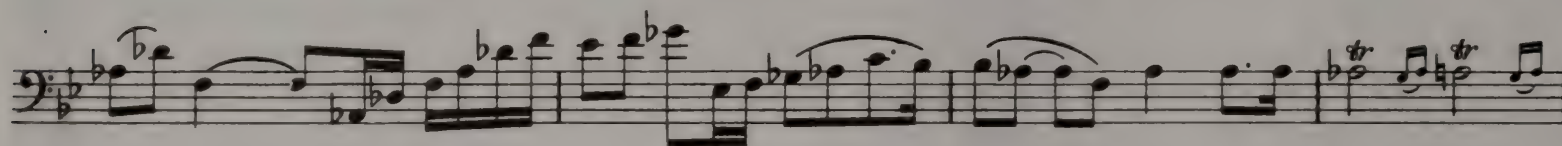
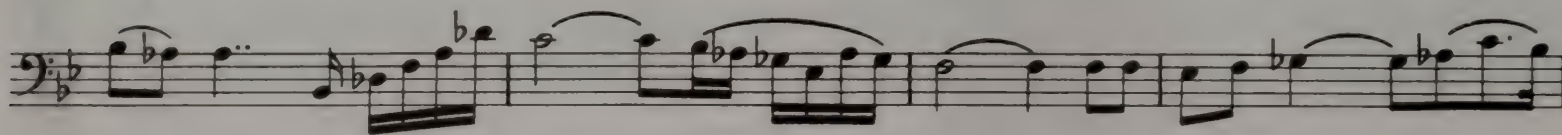
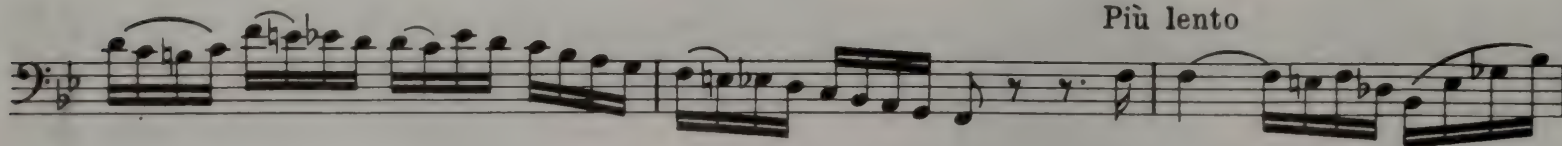
Variations on a Favorite Theme

By Carl Maria von Weber

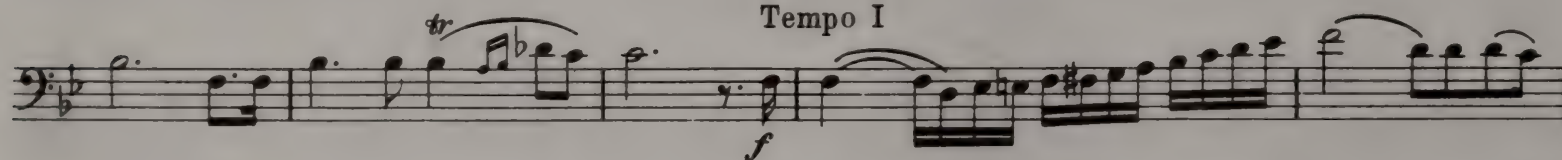
Allegro moderato



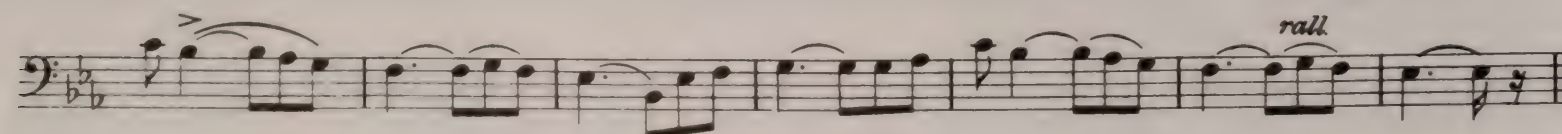
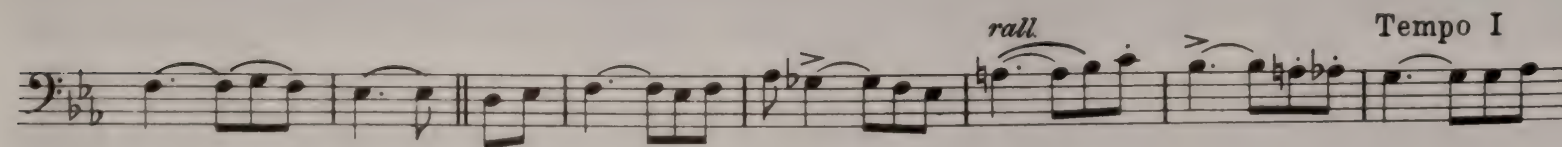
Più lento



Tempo I



Andante non troppo



VAR. I.

p *rall.* *a tempo*

VAR. II.

Tempo I *rall.*

VAR. III.

Più lento

a tempo

rall

VAR. IV.

Variations on "The Carnival of Venice"

INTRODUCTION
Allegretto

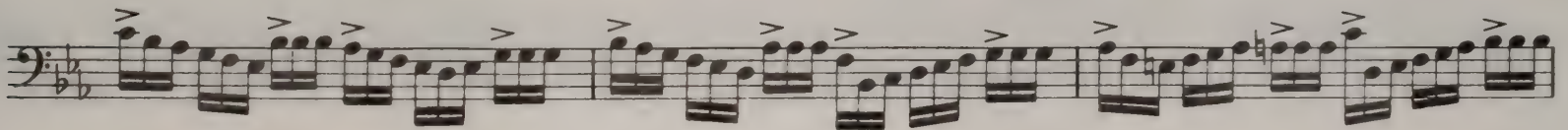
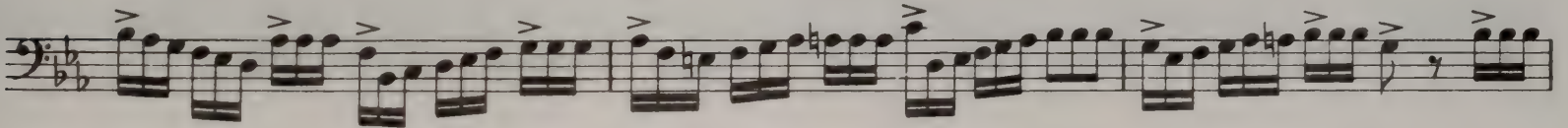
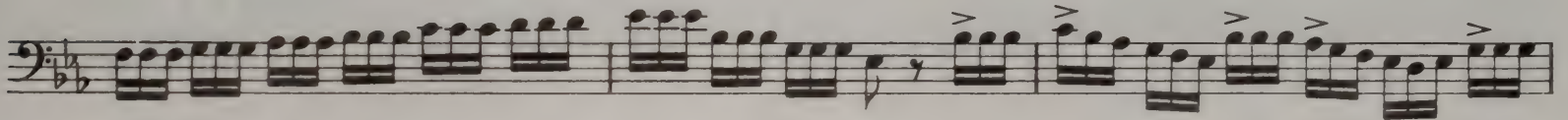
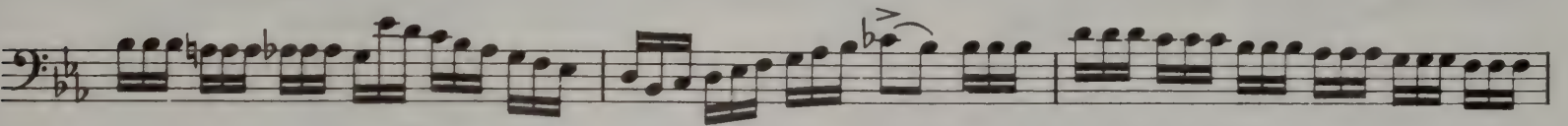
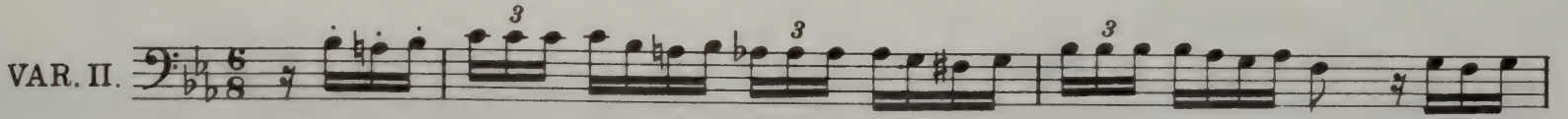
12

cresc. *rall.*

THEME

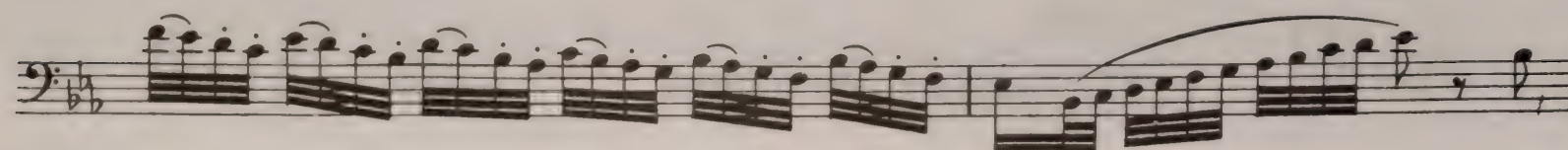
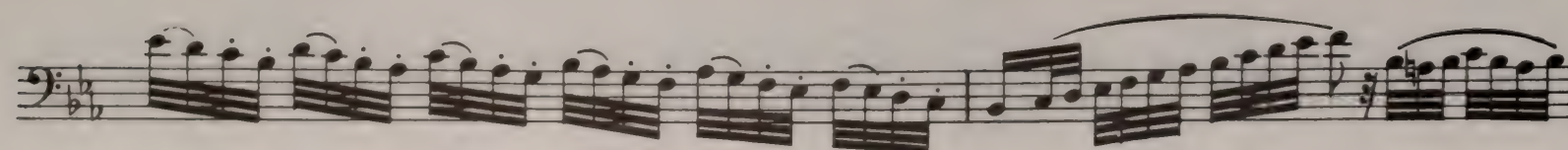
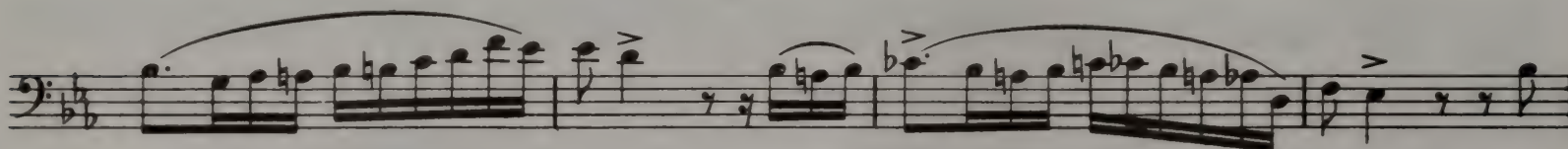
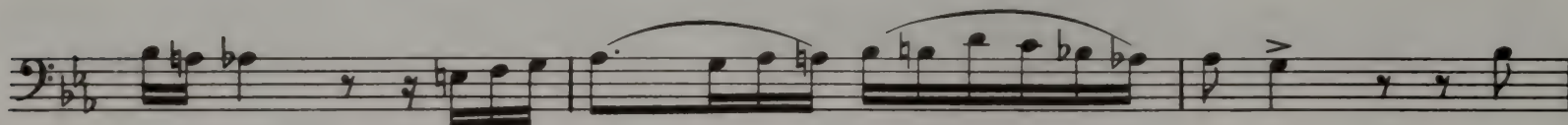
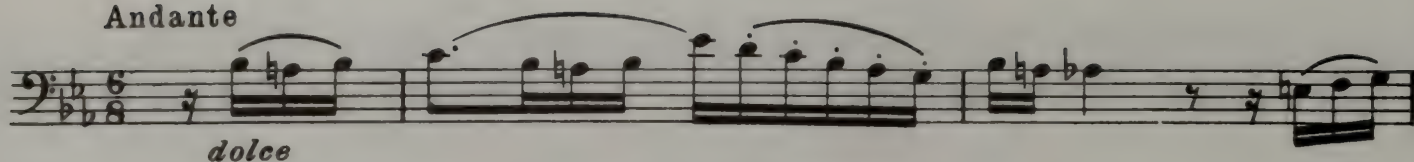
VAR. I.

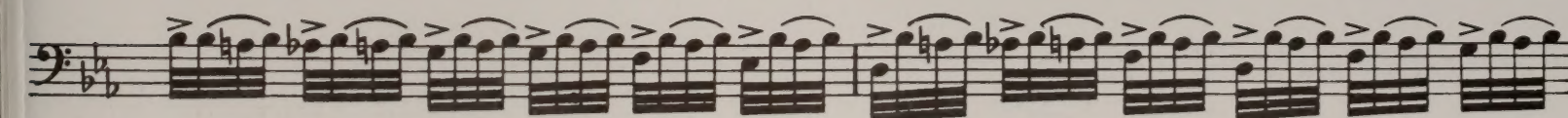
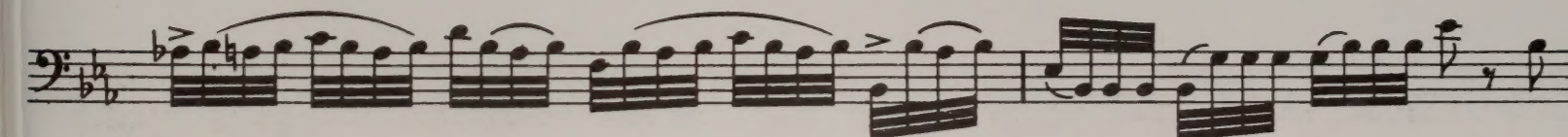
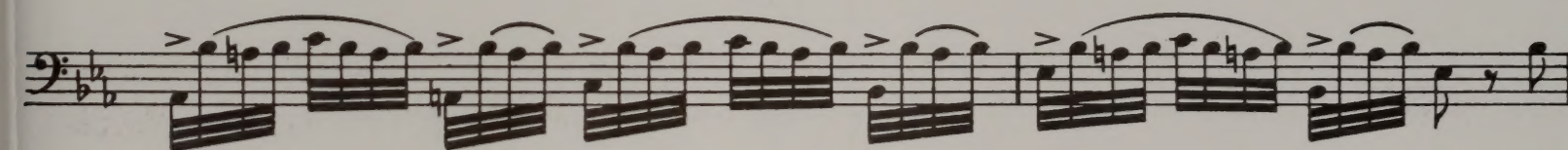
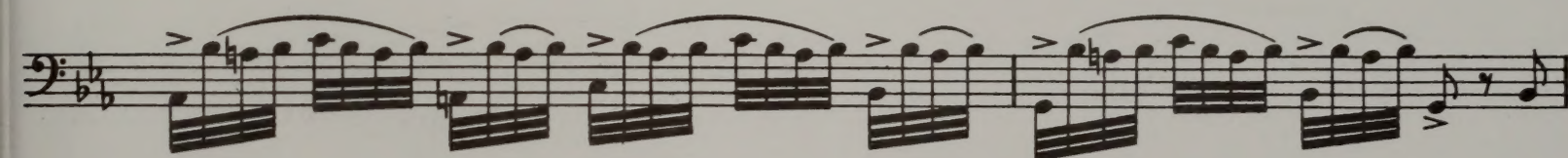
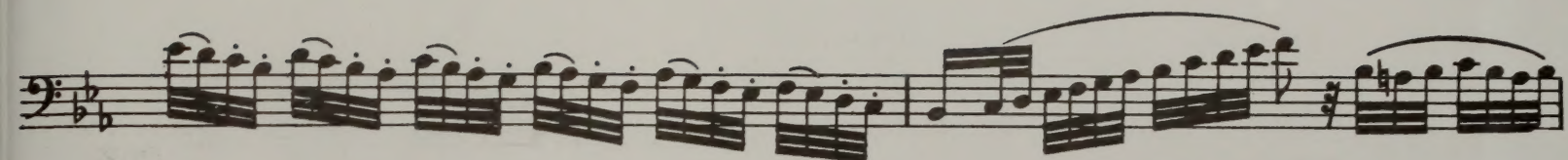
The musical score for Variation I consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The notation includes various musical elements such as triplets (indicated by a '3' over a group of notes), trills (marked with 'tr'), and dynamic markings including *p* (piano), *ff* (fortissimo), and *f* (forte). The music is written in a bass clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score is organized into measures, with some measures containing multiple beams of notes. The overall structure of the variation is complex, with frequent changes in dynamics and rhythmic patterns.



Andante

VAR. III.





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